

# SQUARE DANCING

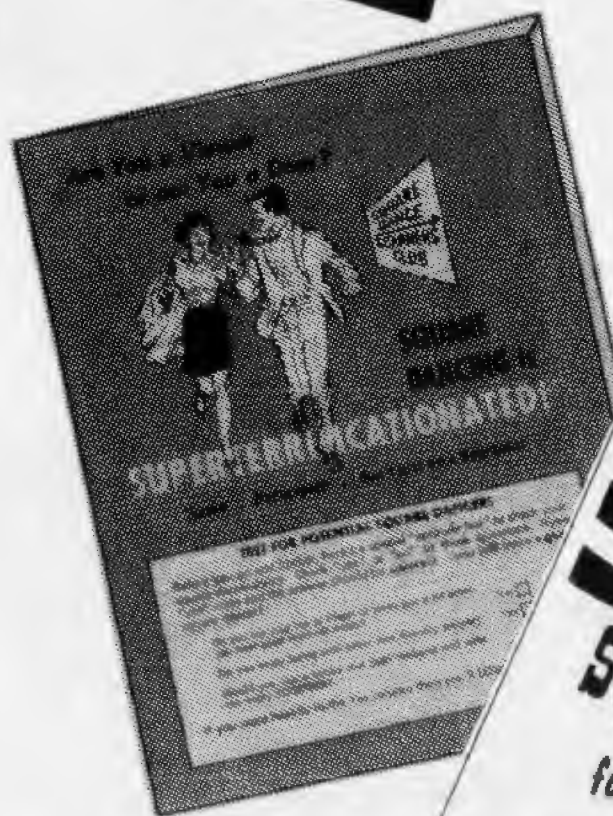
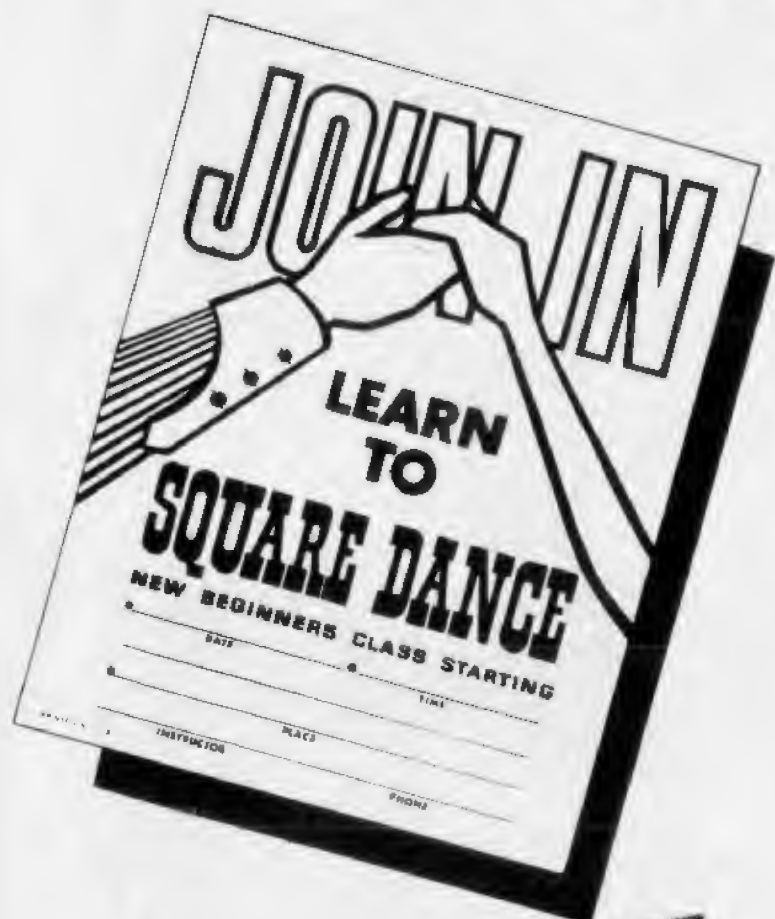
JULY, 1980

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(see page 12)



## SQUARE DANCE WEEK

(see page 11)

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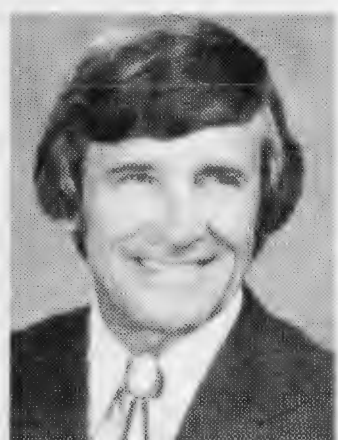
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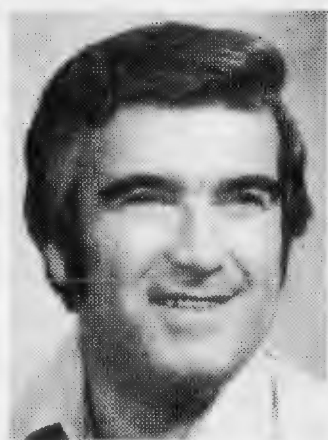
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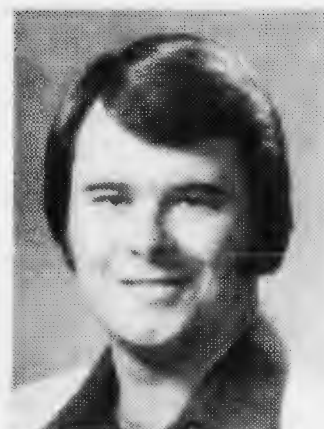
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## FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I am writing to set the records straight about what Arkie dancing is. I have called a tip of Arkie quite regularly for several years and have never once used a movement which involved a same-sex courtesy turn. Some callers apparently think it is fun to call a right and left thru and who-turns-what type of choreography. I personally deplore this type of programming. Basically Arkie dancing is built around just two movements, the Arkie allemande which is an allemande done with the same sex and the Arkie grand which differs from the normal right and left grand in that you meet the same sex as well as the opposite sex as you progress around the square. If these two ingredients do not appear, the tip is not Arkie but rather all-position dancing; the caller who uses courtesy turns in all-position

presentation is, in my opinion, using poor judgment. The Arkie choreography can best be expanded with the use of Arkie thars, re-makes, alamos, wrong way thars, daisy chains, all 8 swing thrus and all 8 spin the tops, etc. following the Arkie allemande. Some all position choreography also must be used to set up the same-sex Arkie allemande. I hope this might encourage some of your readers to try Arkie dancing when the opportunity arises. It can be great fun.

Bob Cathcart  
Ottawa, Ontario, Canada

Dear Editor:

I agree to some extent with Mr. M. Wayne Forsyth in your March "Letters." However so far as I am personally concerned, I become somewhat enraged at the assumption he made that callers "feel greater prestige if they are calling a higher level." I don't! If a tip is called long enough, yes, the floor will break down. What I disagree with is the caller who calls a 10, 15 or 20 minute patter and then a singing call. The rule of thumb I follow is one full play of a hoedown and then replace the needle roughly halfway through and then be ready to end. This gives a five to eight minute patter and I find that most dancers can maintain this length and not break down providing my calling level is in tune with the floor level. As a caller I must determine what the floor level is  
*(Please turn to page 47)*

## SQUARE DANCING

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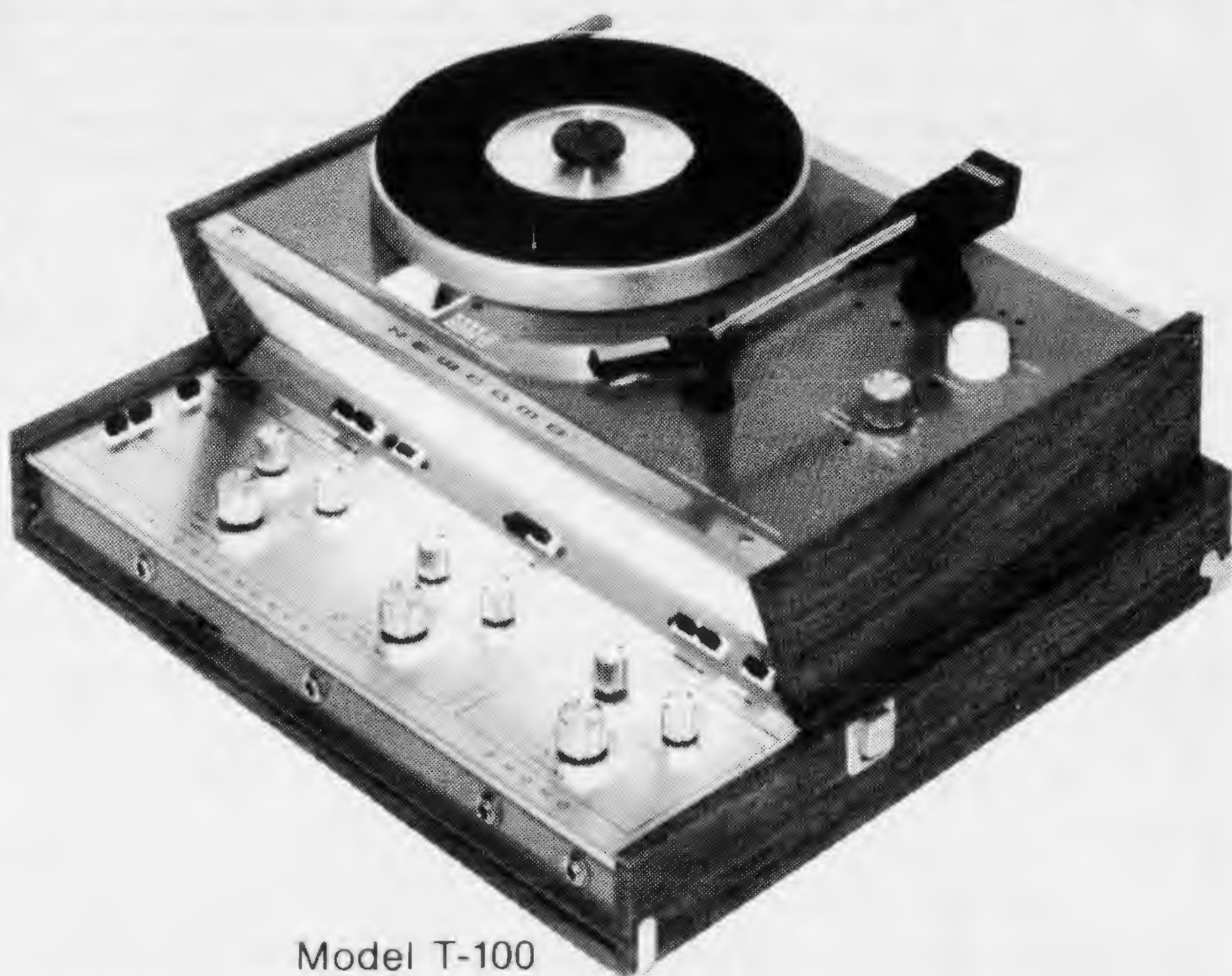
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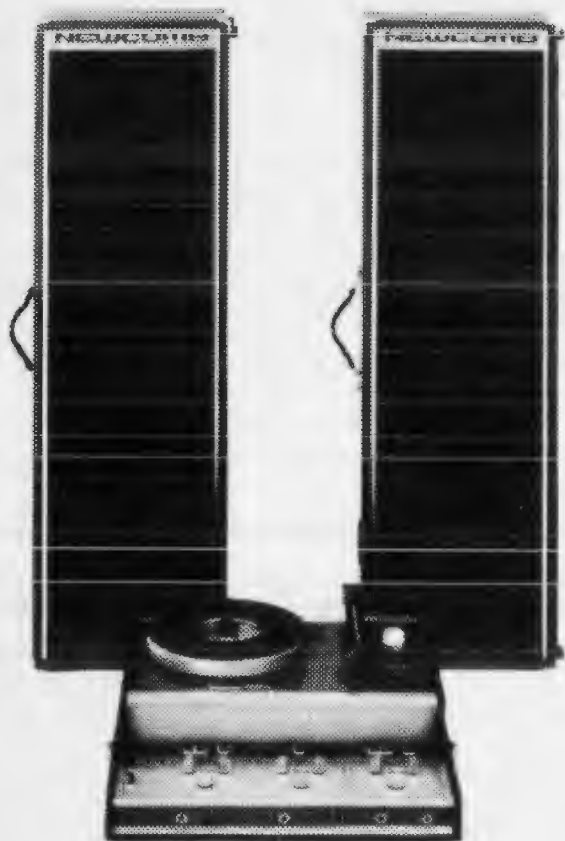
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# AS I SEE IT

bob osgood

July, 1980

**I**N THE COMING first new-dancer season of the 1980's we appear to have inherited a challenge from the past decade. The problem apparently isn't *how to recruit new dancers* but how to retain them in a continuing program. Assessing this as our prime concern at the moment, let's look at square dancing as it is at this point in time.

We recently received a letter commenting on the class we reported on in this column that started out with ten squares and ended with two. The writer stated that as a comparison he had just completed a course that was far more successful — four squares had started and 18 weeks later at the end of the course, one square remained. That, the writer pointed out proudly, was a 25% retention of new dancers.

The first thought that crossed our mind was that a loss of 75% of the dancers coming into a new class is no victory! If it takes 100 potential dancers at the start to come up with 25 dancers at class end, it speaks poorly of our teaching program and is a dubious testimonial to our recruiting statement that "Square dancing is fun!" We can think of no other activity that boasts of such a large drop-off.

The second fallacy is that the list of 68 Mainstream Basics (listed in families) actually extends to 102 when broken into separate teaching increments (see the list on page 8) and, although a caller may feel he is teaching these to a class in a relatively short period of time, the *learning period* takes more than simple exposure. Callerlab explains that a minimum of 41 two and one-half hour sessions are required to cover the material.

So we come up with the rather alarming fact that what many potential dancers want is a shorter learning period, while at the same time those in the know say it takes a minimum

of nine months of once-weekly lessons to learn today's Mainstream. A 75% (or better) potential waste of new dancers coming into today's program would indicate that we have set Mainstream at too high a peak and the number of lessons required to reach Mainstream is disproportionately too great.

We cannot go on bringing newcomers into class knowing that only one out of four (or less) will make it to the end. We need to change our thinking. It's obvious that we're not going to solve the problem by attempting to bring everyone up to the current Mainstream, especially if the greatest number of potential dancers are looking for a weekly or twice-monthly recreational square dance program.

The only answer as we see it is a Mainstream with dignity that the great majority of potential dancers can call *home*. Callerlab has set the direction by suggesting that a revised Basic and Extended Basics program be considered as a *more realistic Mainstream*. The thinking behind this is that once happily involved in such an ongoing program, dancers can permanently be provided with a popular form of square dancing without the fear of continually being bombarded with new movements.

From this point it's easy to see that those wishing to spend more time in workshops and classes can move on to broader programs. The more advanced plateaus will in no way be hampered in their pursuit of a more complex activity but they will no longer represent the only choice for the new dancer.

In the following pages you will find the Basics that are on the revised Callerlab list divided into a suggested order of teaching and spotlighting a new concept of a Mainstream program that *can* be taught in twenty lessons. As you will see, this new suggested Mainstream is a condensed version of the previous Basic and Extended Basics lists. Those inter-



ested in extending the program further into what is now the existing Mainstream program will find an additional twenty weeks of lesson plans outlined.

Right now is the time for good, clear thinking. As we begin a new decade, it's time for us to "fish or cut bait." We can't continue with 18 lessons to cover all 102 units in the existing Mainstream list, as noted in the letter — not if

we are to do the job well and retain a better proportion of dancers. Equally important is the fact that we cannot follow Callerlab's suggestion for a new Mainstream unless we complement the system by allowing for a new club structure built on a concept of friendliness and enjoyment and the limited number of basics in the proposed program. It's going to take some doing but it is an answer.

# The Basics — 1980

## The Callerlab list of Movements by Plateaus in a Teaching Order

**F**OR YEARS, SIOASDS, through SQUARE DANCING magazine issued lists of Basics broken into family groupings where variations of figures, such as square thru for example, were listed together. Those movements working from an ocean wave, such as a swing thru, spin the top and fan the top became members of a family. This worked well for a while until it became apparent that many callers were teaching the list in exactly that order. They were teaching all the movements within one family grouping, one after another, despite the fact that within the grouping some of the movements were far more complex than others. Logical progression would indicate that new dancers should, for example, be subjected to a simple version of square thru first and be allowed to practice it in this form for a while before being introduced to a left square thru. Student dancers being taught to move from ocean waves might be given a swing thru on one night and then, after having become acquainted with this type of movement, would be exposed to spin the top and other basics in the same family later on.

This prompted us to take each basic plateau and break the family units into separate teaching segments. Realizing that when a movement such as circulate was introduced, it is logical to cover ends circulate, centers circulate, men circulate and ladies circulate, all as part of the same lesson and as a simple basic. However, split circulate for example would be delayed to a later lesson. We considered the possibility of keeping the basics in their family groupings but marking those movements that should be taught at some later time with an asterisk or in some other manner. Our solution which has proven to be successful is to spread the basics into what, to us, appears to be a workable progression or *suggested order of teaching*.

Callers who have been teaching classes for a number of years may have developed their own order of teaching, keeping the basics within the Callerlab plateaus as we do. However, veteran callers indicate they seldom stick to the same order of teaching each time they address a new class. Because a caller is always experimenting, he may find one time it is more appropriate to move one basic up a lesson and another back (while still keeping them within the same basic plateau). We suggest that you look over the order we have here and, if you do not have a teaching order of your own worked out, perhaps you would like to try it. *It will work* and it has been proven over many years.



# The Basics in a Suggested Order of Teaching

**R**EMEMBER this is only a *suggested* order in which the basics in these plateaus may be presented. Circumstances may change the order during any class series but the important thing to remember is that *all* the Basics in this first (Basic) plateau be presented first, before moving on into the Extended Basics Plateau.

## FIRST SEMESTER 10 Weeks

### The Basic Plateau of Square Dancing 1-48 (CL 1-34)

#### FIRST NIGHT

- ☐ 1. Circle Left and Right (1, 1a)
- ☐ 2. Forward and Back (2)
- ☐ 3. Do Sa Do (3)
- ☐ 4. Swing (4)
- ☐ 5. Couple Promenade (5a)
- ☐ 6. Single File Promenade (5b)
- ☐ 7. Split the Ring  
One Couple (10c)
- ☐ 8. Grand Right and Left (7)
- ☐ 9. Weave the Ring (7a)
- ☐ 10. Arm Turns (6c, d)
- ☐ 11. Couple(s) Separate/  
Divide (11, 11a)
- ☐ 12. Allemande Left (6a)  
(Walk, Honors and Square  
Identification are included this first  
night)

#### SECOND NIGHT

- ☐ 13. Bend the Line (20)
- ☐ 14. Courtesy Turn (12)
- ☐ 15. Two Ladies Chain (13a)
- ☐ 16. Do Paso (14)
- ☐ 17. Right and Left Thru (15)
- ☐ 18. Four Ladies (Grand) Chain (13b)

#### THIRD NIGHT

- ☐ 19. Star (16a, b)
- ☐ 20. Star Promenade (17)
- ☐ 21. Couples Lead Right (18)
- ☐ 22. Circle to a Line (19)

#### FOURTH NIGHT

- ☐ 23. All Around Left  
Hand Lady (21)
- ☐ 24. See Saw Your Taw (22)
- ☐ 25. Pass Thru (8)
- ☐ 26. U Turn Back (9a)
- ☐ 27. Separate/Go Around  
One, Two (11)
- ☐ 28. Around One, Two  
to a Line (10a, b, c)
- ☐ 29. Grand Square (23)

#### FIFTH NIGHT

- ☐ 30. California Twirl (26)
- ☐ 31. Dive Thru (27)
- ☐ 32. Cross Trail Thru (28)

#### SIXTH NIGHT

- ☐ 33. Box the Gnat (24)
- ☐ 34. Allemande Thar Star (30)
- ☐ 35. Shoot That Star (31)

#### SEVENTH NIGHT

- ☐ 36. Rollaway Half Sashay (33b)
- ☐ 37. Square Thru (25)

#### EIGHTH NIGHT

- ☐ 38. Couples Wheel Around (29)
- ☐ 39. Wrong Way Promenade (5c)
- ☐ 40. Star Thru (34)

#### NINTH NIGHT

- ☐ 41. Three Quarter Chain (13c)
- ☐ 42. Promenade Three Quarters (5)
- ☐ 43. Left Square Thru (25b)
- ☐ 44. Ladies In, Men Sashay (33c)

#### TENTH NIGHT

- ☐ 45. Slip the Clutch (32)
- ☐ 46. Half Sashay (standard) (33a)
- ☐ 47. Wrong Way Thar (30a)
- ☐ 48. Backtrack (9b)

## SECOND SEMESTER

### 10 Weeks

#### **The Extended Basics of Square Dancing**

(Limited Mainstream)  
1-75 (CL 1-47)

#### ELEVENTH NIGHT

- ☐ 49. Touch (35)
- ☐ 50. Touch One Quarter (35a)
- ☐ 51. Ocean Wave (36a)
- ☐ 52. Balance (36c)
- ☐ 53. Swing Thru (37a)

#### TWELFTH NIGHT

- ☐ 54. Flutter Wheel (39)
- ☐ 55. Veer Left (40)
- ☐ 56. Run (41a, b, c, d)

#### THIRTEENTH NIGHT

- ☐ 57. Trade (38a, b, c, d, f)
- ☐ 58. Circulate (42a, b, c, d, e)

#### FOURTEENTH NIGHT

- ☐ 59. Trade By (43)
- ☐ 60. Zoom (44)

#### FIFTEENTH NIGHT

- ☐ 61. Couples Trade (38e)
- ☐ 62. Wheel and Deal (45)
- ☐ 63. Double Pass Thru (47)

#### SIXTEENTH NIGHT

- ☐ 64. Couples Circulate (42f)
- ☐ 65. Box Circulate (42g)

#### SEVENTEENTH NIGHT

- ☐ 66. Split Circulate (42i)
- ☐ 67. Cross Run (41e)

#### EIGHTEENTH NIGHT

- ☐ 68. Pass the Ocean (36d)
- ☐ 69. Reverse Flutter Wheel (39a)

#### NINETEENTH NIGHT

- ☐ 70. Left Ocean Wave (36b)
- ☐ 71. Left Swing Thru (37b)
- ☐ 72. Single File Circulate (42h)

#### TWENTIETH NIGHT

- ☐ 73. Veer Right (40a)
- ☐ 74. Ferris Wheel (46)
- ☐ 75. Substitute (44a)

The following takes the new Callerlab Mainstream list and divides it into twenty suggested teaching sessions. You will notice there are three "stretch" evenings provided in which material introduced to this point can be reviewed and any basics that for one reason or another may not have been introduced, can be taught at this point in order to bring the class up to schedule. Anyone involved with the teaching of new dancers realizes that even though only one or possibly two movements are suggested on this list for a single two and one-half hour class, the purpose of the class is to introduce the new movement, review it and dance it enough that it becomes an automatic reaction on the part of the dancer. Working it in combination with movements introduced previously will establish it indelibly in the minds of the new dancer. The balance of each class session will allow the instructor to drill the student gradually, working over the troubled spots as he goes along.

## THIRD SEMESTER

### 20 Weeks

#### **The Mainstream Plateau of Square Dancing**

1-102 (CL 1-68)

#### TWENTY FIRST NIGHT

Review all previous material

#### TWENTY SECOND NIGHT

- ☐ 76. Alamo Style (48)

- ☐ 77. Alamo Style Swing Thru (37c)
- ☐ 78. Turn Thru (49)

#### TWENTY THIRD NIGHT

- ☐ 79. Eight Chain Thru (50)
- ☐ 80. Sweep a Quarter (51)

#### TWENTY FOURTH NIGHT

- ☐ 81. Pass to the Center (52)
- ☐ 82. Spin the Top (53)



TWENTY FIFTH NIGHT

- ☐ 83. Centers In (54)
- ☐ 84. Cast Off (55)

TWENTY SIXTH NIGHT

- ☐ 85. Cloverleaf (56)
- ☐ 86. Left Turn Thru (49)

TWENTY SEVENTH NIGHT

- ☐ 87. Slide Thru (57)
- ☐ 88. Fold (58a, b, c, d)

TWENTY EIGHTH NIGHT

- ☐ 89. Dixie Style (59)
- ☐ 90. Spin Chain Thru (60)

TWENTY NINTH NIGHT

- ☐ 91. Peel Off (61)

THIRTIETH NIGHT

- ☐ 92. Tag the Line (62a)

THIRTY FIRST NIGHT

Review all previous material

THIRTY SECOND NIGHT

- ☐ 93. Partner Tag (62b)

- ☐ 94. Curlique (63)

THIRTY THIRD NIGHT

- ☐ 95. Half Tag the Line (62)
- ☐ 96. Cross Fold (58e)

THIRTY FOURTH NIGHT

- ☐ 97. Walk and Dodge (64)

THIRTY FIFTH NIGHT

- ☐ 98. Scoot Back (65)

THIRTY SIXTH NIGHT

- ☐ 99. Fan the Top (66)

THIRTY SEVENTH NIGHT

- ☐ 100. Hinge (couples, single, partner) (67a, b, c)

THIRTY EIGHTH NIGHT

- ☐ 101. Centers Out (54a)

THIRTY NINTH NIGHT

- ☐ 102. Recycle (68)

FORTIETH NIGHT

Completion and review

## SQUARE DANCE WEEK 1980

# September 22 - 28

**E**STABLISHED EARLY in the 1970's, a universal Square Dance Week has provided the activity with its best opportunity for a uniform impact on the non-dancing public. Were it possible for square dancing to spend several hundred thousand dollars or more with a top Madison Avenue advertising/publicity firm in order to publicize the activity and announce the start of new classes, it is doubtful that the impact could surpass what can be accomplished when all square dancers, dancer and caller/teacher associations and publications, work together in observing a uniform week devoted to this activity.

A number of years ago a poll was taken of all caller and dancer associations with the result that the third full week in September each year, starting with the third Monday and con-

tinuing through the following Sunday, was set aside as Square Dance Week. This was established as a seven day period during which dancers everywhere enlighten the public about today's square dance activity.

This year the observance starts on Monday, September 22 and runs through Sunday, September 28.

There are many ways you, your club and your local association can use this week to your advantage. You might display the activity through demonstrations in front of civic, fraternal and religious groups and perhaps on local television. Consider inviting the neighbors to your club's open house and let them taste the fun of square dancing. This is a great opportunity to put the activity in the public eye. This can involve us all.

# Now is the Time to start Looking Ahead



Design your own posters or use ours (see page 76)

**P**LANNING FOR THE new square dance year has become a standard summer ritual with callers and club leaders. Those involved in long-range plans have discovered that these few mid-year months provide a rare opportunity for in-depth organization.

One club president told us recently that his club officers are elected in May and during the summer they spend several evenings together working out their club program including visitations to other clubs, special parties and the hosting of a traveling caller or two. "Once the fall season gets into full swing," he told us, "we have little time to attend to many of these amenities. For our club we have found this period of preparation pays off."

## Your "Shopping List"

Your club may have a regular caller in which case bringing him or her into the discussions can be advantageous to everyone concerned. If there are to be substitute callers

or if your club is one that features guest callers for some or all of your dances, then these arrangements need to be handled well in advance. So, if you are making a check list, the word "caller" should be up there near the top.

It pays to check your hall availability on a regular basis. More than one club has been "surprised" to discover at the last minute a pre-booking has pushed them out of their regular hall. Check all your dates with your hall contact, particularly for any "specials" where you might need your facility for a longer period of time or where there might be a change from your regular pattern.

Don't take anything for granted. If there are supplies to be purchased, flyers to be printed, budgets to be worked out or special events to be dreamed up, then put it on your list and do it now, so that when the season opens those on the committees will be able to spend the maximum amount of their time enjoying the dancing.

## Class Preparation

Over the years, this magazine has covered literally hundreds of methods for recruiting new dancers and for class preparation. A happy square dancer is usually a good recruiter. The newer the square dancer, the better the recruiter he or she may be. The veteran dancer may already have used up his list of non-dancing acquaintances while the newcomer to the activity still has ties with the outside world. This is why new clubs quite frequently grow the most rapidly and this is why it's an advantage for older, well established clubs to encourage new dancers to join their ranks.

## A "Sample Package"

A caller in the western part of Texas makes a point each year of approaching local church



Attractive Square Dance Week Posters are available (see page 57)



and civic groups and plants the idea of sponsoring a one-night stand. This particular caller, sensing the advantage of long range recruiting for new classes, offers these one-night stands early in September and during Square Dance Week (see page 11). In the case of a church group, he asks the minister or one of the lay leaders if they would like him to provide a *fellowship evening*. He is quite frank about the purpose, explaining that square dancing is a friendly activity and that there may be members of the congregation who would like to join a new beginner class or perhaps form a social square dance club of their own, right there in the church.

One church accepted the caller's offer several years ago and each year since has repeated the "square dance party night" tying it in with a potluck supper. Although the initial venture was with the "compliments of the caller," today the caller is contracted for on a regular "paid" basis.

#### **One-for-One**

Quite a number of clubs today have picked up on the suggestion made by a Seattle, Washington, square dance club. Realizing that a direct, person-to-person approach is the most effective means of recruiting, small business-card size announcements are given to all the club members with the idea that they will carry a few with them in their pocket or purse. "It's one thing," the club officer told us, "to tell a non-dancer about the class and to arouse

his interest. It's quite another to follow through and make sure he has all the necessary information." These small cards include a contact phone number and all other information that the potential dancer may need.

This club backs up the cards with a few "recruiting tips" presented to the members during the refreshment period of club dances beginning one month before classes are ready to start. At these briefing sessions, the members put on one-minute skits to show how to "sell" a potential class recruit on the idea of signing up for a class. Well versed in all of the questions and *excuses*, the "salesperson" explains in the playlet what square dancing is all about, its minimal cost and its friendliness.

To further back up the recruiting of newcomers on a one-to-one basis, this club sees to it that each dancer is "adopted" by a "veteran" club member, who makes sure that the potential dancer is picked up and delivered to the class the first evening. If necessary, this ritual is repeated until he has discovered for himself that the activity is, as promised, a ball!

Synchronizing a recruiting program with Square Dance Week often provides an extra impact to the program. The various posters and postcards that provide space for listing class time and location is an excellent recruiting tool. Company, church, lodge and supermarket bulletin boards are all potential locations for such posters or flyers. Mailing  
(Please turn to page 51)

## **Discovery — For New Dancers**

**S**TARTING WITH THE OCTOBER ISSUE and running for eight months, until May, 1981, we will have a special illustrated series devoted to the new dancer. Paralleling what we have run in the past years, but with a fresh slant, we will augment what you, the callers, teachers and dancers are doing to train the dancers of the future with ideas on styling, attitudes, and philosophy. Designed especially to be read by the newcomer, we will make available a number of eight-months-bulk-subscriptions for those callers, clubs and associations who would like to have available a number of copies to be read by new dancers. These bulk subscriptions will be delivered in a single package to the address of the caller or sponsoring group representative. The price for the eight issues that include the new dancer series is \$2.50 (list price if purchased singly, \$8.00) in the United States or to any US APO or FPO address. Sent to Canada, the cost per set is \$3.50. The minimum order of 10 sets is \$25.00 in the U.S., \$35.00 (U.S. funds) to Canada including postage and handling. For foreign orders please write for information. We can adjust deadlines slightly for overseas locations. To start out with the October issue, orders need to be received by us no later than August 25, 1980. Enclose your check and mail to SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, CA 90048.



# TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



THE VALUE OF  
ALL-PURPOSE  
TERMINOLOGY

BARBARA: Joe and I like to think of ourselves as being all-around square dancers. We've always enjoyed dancing of one sort or another. When we came into square dancing a number of years ago, we found the round dances and mixers just as much fun as the squares. As a matter of fact our caller never let us think of them differently.

JOE: We remember back to our beginner classes when he'd get us on the floor in large circles for a square dance drill and then follow it up the next time by asking us to get into squares or to get up and do something in the form of a simple round dance. Because he didn't make anything much out of it, we all took it in stride and ever since have enjoyed all phases.

BARBARA: Here recently we have rediscovered contras and find them to be an enjoyable segment of the activity and this brings up a concern we have regarding all of these phases. Sometimes it seems to us that the different groups that work on the basics and the language of the dance do not talk to each other. If they did, they would recognize that many square dance terms are used also in rounds and in contras but sometimes the definitions coming from the square dancers may not quite apply as we do them in the other forms.

JOE: We noticed here recently that the callers have dropped cast off except for cast off three-quarters. This is fine for square dancing. In contras we sometimes do a cast off a half. Take a dance where we go down in lines of four and then cast off half to make wide lines of four to come back toward the caller. This is one example.

BARBARA: The couple backtrack which we understand has somehow been lost in the shuffle shows up every once in a while in a simple mixer like GKW or in other mixers or round dances and we hate to see it disappear.

JOE: Of course, these are just a few isolated instances but our concern is that we won't lose some of the workhorse basics that we grew up with. Oh, we realize that the do si do and some of the single visiting traditional dance movements have moved into specialized categories and in that way are being kept alive for posterity but we're thinking in terms of movements that should never disappear from our contemporary scene.

BARBARA: We know a movement like arch in the middle and the ends turn in can be called with other terms or the hub backs out and the rim moves in which we used to change direction in a Texas Star can be called with descriptive wording but shucks, let's not drop all the terms that have been with us since the beginning of time.

JOE: One last little comment and then we've had our say. We have hoped that somewhere along the line the callers would freeze the Basics, Extended Basics, and Mainstream Basics plateaus and perhaps call a moratorium on changes. This seems important to us. There are plenty of changes taking place within the basics outside of Mainstream. This is fine, but we feel that we would retain many more of our present dancers who must, for one reason or another, drop out of the activity for a short period of time and then hope to return at a later date and pick up where they left off. Continual change makes this impossible.

**Editor's note:** A reminder to Joe and Barbara and other readers that a couple backtrack can be done under the existing definitions from a couple promenade. When moving in the regular counterclockwise direction, the man and woman simply turn in place, the lady staying on the outside, the man on the inside, so that the couple have reversed its direction. The hand action for the man is to pull with his right and push with his left to make the change.



## The Dancers

# Walkthru

## A PATTERN FOR OUR DANCING

**W**E THINK YOU will enjoy this square dancer's instruction sheet for dancing, presented at the 1965 National Square Dance Convention. Timeless advice for all of us!

**Planning the Layout:** The attitude of your home club is reflected through you. No one dances well who tugs, strains and looks generally unhappy about the whole thing. Easy does it, is the proper method. Drop the idea that you are carrying the square and let the square carry you.

**Pattern Adjustment:** A good dancer not only is a willing dancer; he is always gracious when asked to do any job for the club, whether it be helping with refreshments or helping to sponsor the club's new dancers. A good dancer doesn't form cliques for he realizes that new dancers are very essential to the life and growth of square dancing.

**Instructions for Cutting:** A good dancer is a good listener as well. When the caller is explaining a new figure, don't be a chatterer, be a listener. Then when the figure is called, you'll know how to do it. Realize that you are only one piece of the whole pattern. The square as a whole won't function without you, but you're only as important as the other seven people.

**"Seem" Allowance:** Perhaps the most important aspect of being a square dancer is the art of getting along with people. Actually getting along with people simply means good manners. You, as a dancer, should constantly study and try to understand the actions of people about you.

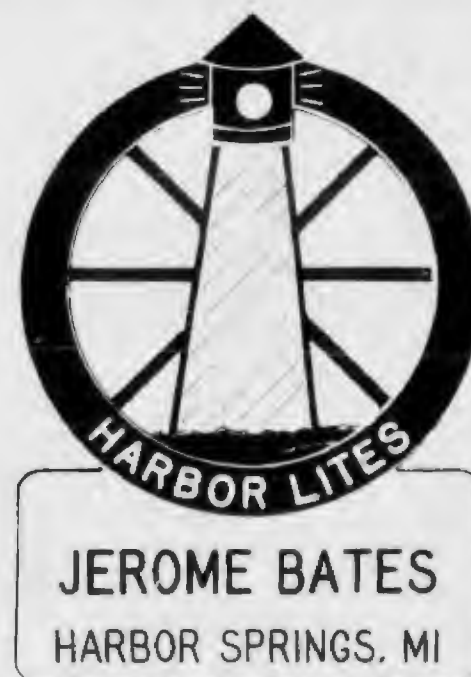
**Join in the Laughter:** Take time to nourish friendships. Take time to love and be loved. Take time to laugh — at yourself as well as others.

**Lip Zipper:** Keep your temper to yourself.

It's useless to others. Talk to yourself if you're inclined to exaggerate. "Lord, fill my mouth with proper stuff, and nudge me when I've said enough."

**Important:** There is so much satisfaction in being a square dancer. Why not make everyone else happy that you are one — the very best one you can possibly be!

### BADGE OF THE MONTH



The Harbor Lites club was formed two years ago and chose their name because the group dances at Harbor High School in Harbor Springs, Michigan.

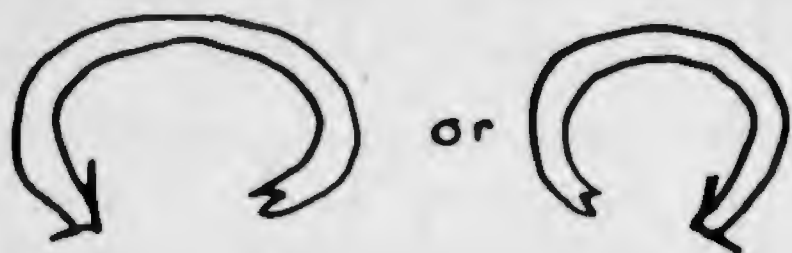
The caller's wife designed the badge which features a lighthouse in the center of a ship's wheel. The outline of the wheel and the top of the lighthouse are in red, as is the member's name and city; the background of the badge is white; the light shines forth in yellow while the touch of ocean is in blue.

The lighthouse represents an actual one on Little Traverse Bay where Harbor Springs is located.

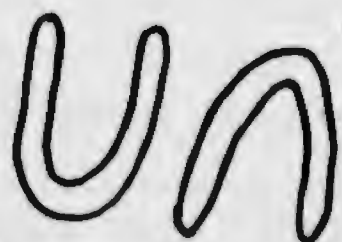
## The WALKTHRU

# A Square Dance REBUS

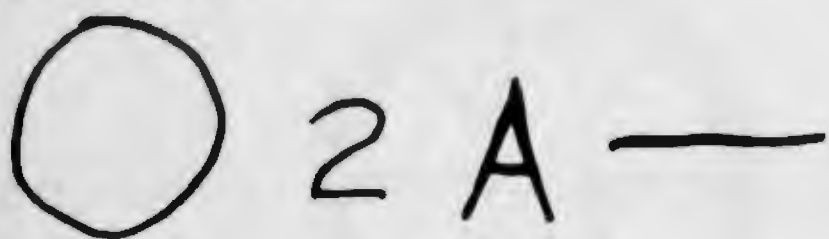
Circle left & right



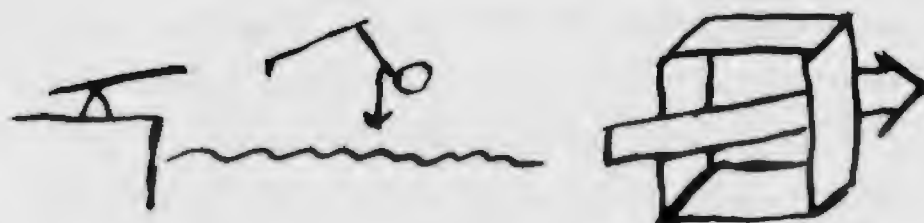
U turn back



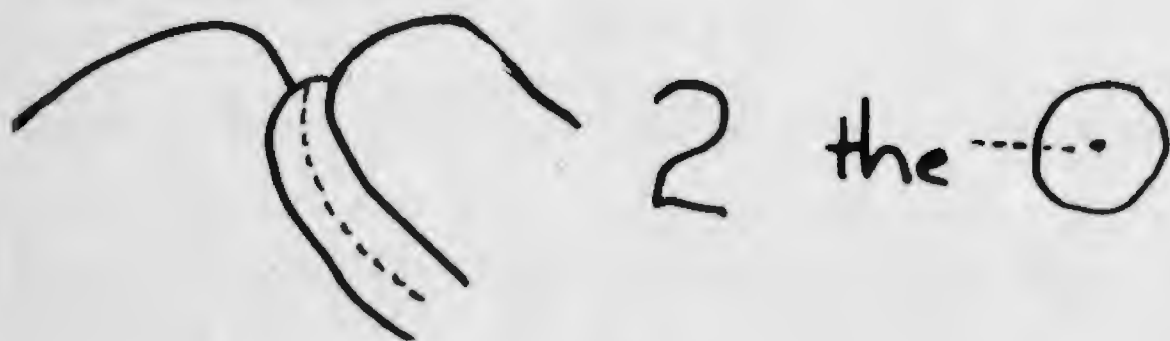
Circle to a line



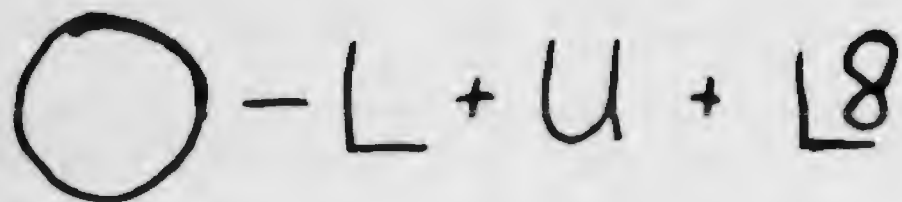
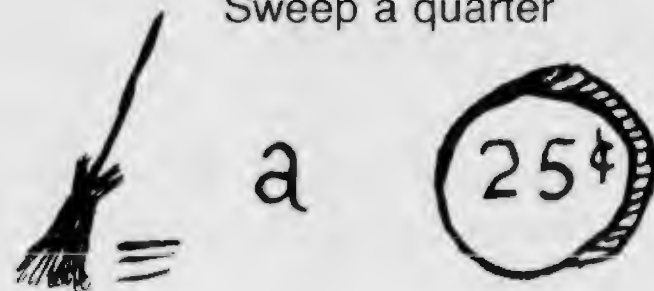
Dive thru



Pass to the center

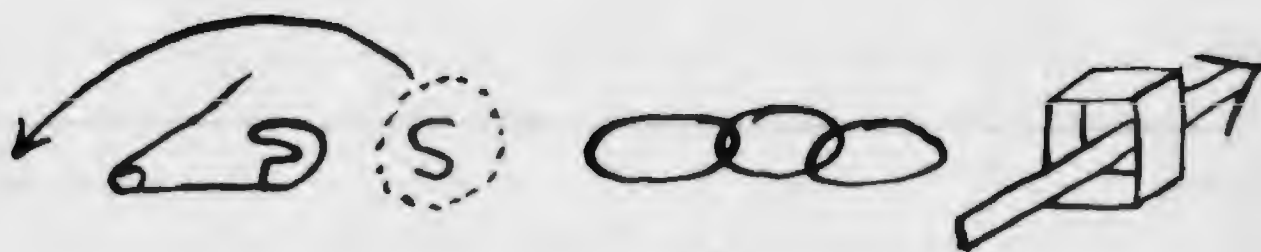


Sweep a quarter



Circulate family

Spin chain thru



A YEAR AGO, when their club-sponsored square dance class was ready to graduate, Norma and Bob Rockwell created a puzzle covering the then current 69 calls of the Mainstream program of Callerlab which their caller had taught during the class lessons. Drawing each call on a piece of paper, the Rockwells mounted these sheets on a horizontal row with a slight spacing between. They put wide ribbons in the Bucks & Does Square Dance Club colors on the top and bottom, thus giving the illusion of a ladder. At the left side of this, they mounted a page with the words, "A Ladder to Square Dancing Fun."

We include here some of the Rockwell's ideas. If anyone is interested in receiving the entire rebus, Bob and Norma would be happy to send a copy. Write them at 100 Seegers Road, Arlington Heights, IL 60005, and please enclose a self-addressed, double-stamped envelope.



# QUOTABLE QUOTES

**O**VERHEARD AT the Texas State Conclave, the following is from the April issue of *Promenade*, North Texas Square and Round Dancing Association magazine. "I never saw so many sober people having so much fun. Wouldn't it be wonderful if the whole world square danced!"

☆☆☆

"Friendship from Coast to Coast," is the slogan of the *Canadian Dancers News Magazine*.

☆☆☆

From Roundalab's *Journal*, "Participation is the life blood of a professional society such as Roundalab. Without it the organization will wither and die . . . if you are a new teacher, don't belittle your importance to the round dance teaching profession. We must have the active participation of every member."

☆☆☆

"Hi, Square Dancer! What a wonderful way to greet all square dancers when you meet them away from the dance floor. What a wonderful way to remember someone with a big smile and a reminder of the fun you all had square dancing together. Also, what a kind thing to do to those of us who have trouble remembering names and faces. Hi, Square Dancer, with a smile, says it all. The perfect badge when you're not on the square dance floor." This lovely idea comes from Pat Harper in *Square 'em up! in and around River City*, published in Sacramento, California.

☆☆☆

"Be kind to the beginners even though they often flub,

With courtesy let's greet 'em; they're the new blood of the club;

And when we see them struggling let us lend a willing hand

To guide them o'er the rough spots and to help them understand.

Be good to the beginners when they join you in a square,

And introduce your partner to the gent and to his lady fair;

And though they may be strangers when

The WALKTHRU

you walk into a set,

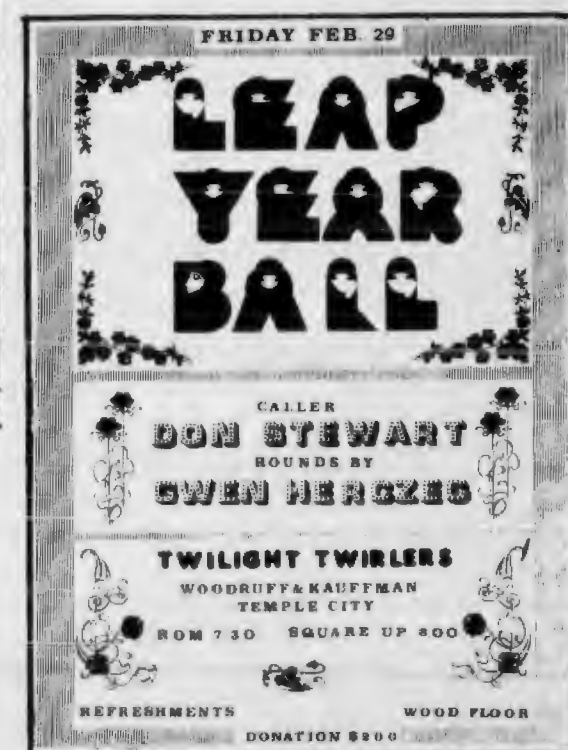
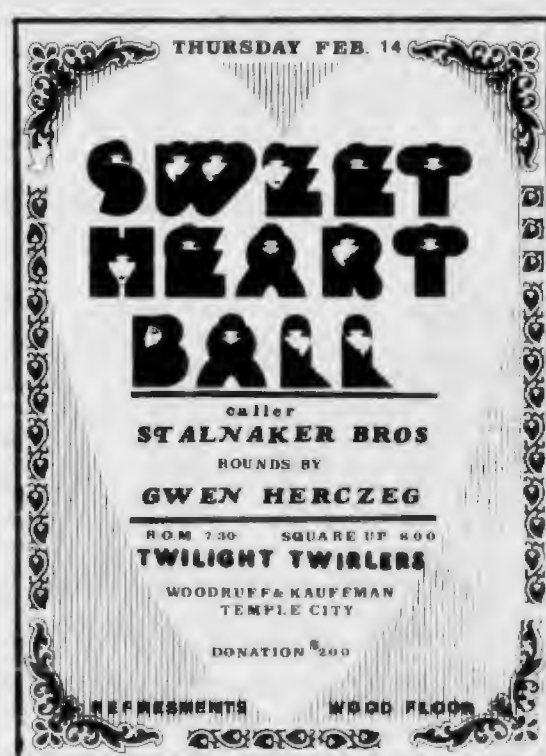
Remember that a stranger is a friend you haven't met." From *The Dancer*, official publication of the Tidewater Square and Round Dance Council.

## ELEGANT POSTERS

**S**EVERAL MONTHS AGO, Lloyd Anderson was asked to become Publicity Chairman of the Twilight Twirlers of Temple City, California. He hesitated at first for he was not sure he possessed the necessary qualities, but after he finally accepted he became very interested in the assignment and worked with a variety of types of flyers to promote club dances. Using zip-o-tone art which can be purchased at stationary or art stores, he has gotten so involved that it has now become a hobby for him. We share two samples of his work.

which can be purchased at stationary or art stores, he has gotten so involved that it has now become a hobby for him. We share two samples of his work.

You might enjoy trying something similar to publicize an upcoming dance of your club.





# Traditional Treasury

By Ed Butenhof

**L**OTS OF THE EARLY dances involve two people walking around the others — walking in a pattern in which the other people form the “markers” or “goalposts.” In a previous article we discussed figure eight type walk arounds. Another family is the Split the Ring type.

One which I have heard called Rip and Snort, Wring the Wash, Inside Out, etc. starts from a circle (any number of couples) with hands joined. The designated couple goes under an arch formed by the opposite couples. After ducking through, the lead couple separates (no one else drops hands) and pulls everyone else through the arch (including those making it) to reform the circle. This can also be done without even the lead couple dropping hands if they (after ducking under the arch) turn back to back and back under their own arched hands also. Everyone else then comes through both arches (no hands dropped) and the circle is reformed. For party nights this can be made more interesting (and wilder) by calling for the “smartest couple” to rip and snort (or the youngest, best looking, sexiest, etc.) and let them decide who that is.

From a static square many movements developed from the split the ring idea and the most common probably is:

## **CUT OFF SIX**

**First couple down the center**  
**Split the third couple and around three**  
**Down the center again, separate around two**  
**Down again, spit the sides around one**

There are many variations of this — holding hands (as in rip and snort), do sa do or arm turns, swings at various places, cross trails, etc.

Another visiting couple dance that occurs to me is a variation of Take a Little Peek. It's called

## **SWING AT THE WALL**

**First couple out to couple two, balance**  
**Around that couple and swing at the wall**  
(behind couple two)  
**Through that couple** (a split from behind)  
**and swing in the hall**

**Circle four and on to the next**  
(or anything you want)

Another split the ring dance that has spawned many variations is

## **AROUND ONE TO A LINE**

**First couple forward and back**  
**Split number three and**  
**Around one to a line of four**  
**That line go forward, back, forward again and**  
**there stand pat**

(at this point you have an H formation with a line of four across the center connecting one side couple to the other)

**Sides right and left thru and back**

A variation is to have the line go forward and back and then wait in number three position for the sides to do a right and left thru. While the sides courtesy turn the line moves into the middle. After the sides do a right and left thru back and while they courtesy turn again the line moves back (or continues to number one position). The timing must be precise for that to work and Dick Leger, for one, has worked out a nice little quadrille based on this idea. Try your own!

With the H formation one can also have the side ladies chain by sending them along the line in a similar way. The line of four can at any time circle four until the two couples are back home and finish with a swing, promenade or whatever.

Another common split the ring idea is the goalposts approach. I imagine every caller has used this at one time or another.

**Heads pass thru, separate around one**  
**Into the middle, pass thru**  
**Split the outside two**  
**Around one into the middle, pass thru around**  
**one**  
**Into the middle, pass thru**  
**Allemande left**

Before leaving split the ring, however, I'd like to pass along a dance that Heiner Fischle  
(Please turn to page 52)





# Round Dance



# EVERGREENS

**T**AKEN FROM THE JANUARY-FEBRUARY issue of *Round Dancer Magazine*, with their permission, the following is a compilation of dances selected by a poll and includes the 1980 Round Dancer Classic list. This classic polling was begun by the magazine in 1963.

The dances are widely used as tried and proven routines suitable for programming at festivals, conventions and other dance events which are attended by round dancers from widely separated areas.

The dances are listed in alphabetical order, not in order of popularity.

| DANCE TITLE & COMPOSER            | RECORD LABEL AND NUMBER           | ORIGINAL PUB. DATE | FIRST YEAR ON CLASSIC LIST |
|-----------------------------------|-----------------------------------|--------------------|----------------------------|
| A Continental Goodnight (Murbach) | Ranwood R-915                     | 3-72               | 1977                       |
| Alice Blue Gown (Utley)           | TELEMARK 886A                     | 7-74               | 1978                       |
| Answer Me (Palmquist)             | Hector H-676A                     | 7-71               | 1976                       |
| Beautiful River (Morrison)        | RCA Victor 447-0036               | 11-72              | 1978                       |
| Birth of the Blues (Parrott)      | Decca 29360                       | 3-70               | 1974                       |
| Blue Pacific Waltz (Glass)        | WINDSOR 4638                      | ?                  | 1963                       |
| Butterfly (Procter)               | RCA Victor 74-0685                | 8-72               | 1978                       |
| Charmaine (Glenn)                 | Decca 23763                       | 8-59               | 1963                       |
| Dancing Shadows (Arnfield)        | WINDSOR 4682                      | 11-62              | 1966                       |
| Dream Awhile (Ellis)              | Mercury C-30004X45                | 10-65              | 1969                       |
| Elaine (Highburger)               | Dot 45-16809                      | 4-66               | 1978                       |
| Fascination Waltz (Moss)          | Mercury 30073                     | 9-60               | 1979                       |
| Feelin' (Barbee)                  | RCA Victor 47-9689 or GRENN 14234 | 2-69               | 1974                       |
| Folsom Prison Blues (Peterman)    | Decca 25745                       | 4-70               | 1975                       |
| Goodnight Two Step (Moss)         | SUNNY HILLS 5002                  | 1-61               | 1963                       |
| Green Door (Procter)              | BELCO 207A or 259B                | 5-64               | 1968                       |
| Hold Me (Reilly)                  | Decca 32094                       | 5-67               | 1978                       |
| Hot Lips (Highburger)             | Decca 29558                       | 7-59               | 1963                       |
| In the Arms of Love (Morrison)    | Decca 32034                       | 4-67               | 1971                       |
| I Wanta Quickstep (Palmquist)     | GRENN 14068 or 14261              | 12-67              | 1979                       |
| Kiss Waltz (Lee/Horn)             | WINDSOR 4676                      | 8-62               | 1963                       |
| Kon Tiki (Glazier)                | Mayflower M-19                    | 7-60               | 1963                       |
| Lady of Spain (Moss)              | GRENN 14016                       | 6-60               | 1963                       |
| Lazy Quick Step (Moss)            | Mercury 71307X45                  | 10-61              | 1963                       |
| Let's Dance (Stone)               | HI-HAT 803                        | 5-64               | 1973                       |
| Lingering Lovers (Johnson)        | GRENN 14025                       | 5-58               | 1963                       |
| Lisbon Antiqua (DeMaine)          | GRENN 14204                       | 11-74              | 1979                       |
| Little Spanish Town (Moss)        | RCA Victor 0055                   | ?                  | 1963                       |
| Lonesome Mama Blues (Merola)      | GRENN 14004                       | 2-61               | 1963                       |
| Mannita Waltz (Smith)             | GRENN 14018                       | 4-63               | 1963                       |
| Maria (Wolcott)                   | Roper 129-A                       | 8-76               | 1980                       |
| Maria Elena (Ward)                | TELEMARK 1900                     | 4-72               | 1979                       |
| Mexicali Rose (Stapleton)         | GRENN 14088                       | 8-66               | 1970                       |
| Moon Over Naples (Brownyard)      | Decca 31812                       | 9-65               | 1968                       |

|                                 |                                    |       |      |
|---------------------------------|------------------------------------|-------|------|
| My Kind of Girl (Stotler)       | Warwick M-636                      | 10-61 | 1963 |
| My Love (Procter)               | Decca 32809                        | 8-71  | 1977 |
| Naughty But Nice (Davenport)    | Aqua 206                           | 12-59 | 1963 |
| Neapolitan Waltz (Harden)       | GRENN 14003                        | 4-60  | 1963 |
| Patricia (Walkinshaw/Goss)      | RCA Victor 447-0456                | 3-75  | 1979 |
| Rainier Waltz (Bagley)          | Aqua 211                           | 7-60  | 1963 |
| Roses for Elizabeth (Bliss)     | HI-HAT 887                         | 5-71  | 1975 |
| Siesta in Sevilla (Hefneider)   | GRENN 14198 or Capitol 4005        | 5-59  | 1963 |
| Silk and Satin (Stapleton)      | WINDSOR 4658                       | 7-60  | 1963 |
| Sleepy Time Gal (Poole)         | GRENN 14030 or 14206               | 7-61  | 1963 |
| Somewhere My Love (Wylie)       | Columbia 4-43626                   | 10-66 | 1971 |
| Spaghetti Rag (Gniewek)         | HI-HAT 831                         | 8-66  | 1971 |
| Summer Breeze (Richards)        | GRENN 14003                        | 8-59  | 1963 |
| Tango Mannita (Smith)           | GRENN 14078 or 14198               | 10-65 | 1968 |
| That Happy Feeling (Tennant)    | Decca 31388                        | 10-62 | 1969 |
| Think (Lowder)                  | Decca 28952                        | 2-62  | 1963 |
| Third Man Theme (Reilly)        | Decca 24839                        | 8-71  | 1978 |
| Three A.M. (Moss)               | Decca 31778                        | 8-65  | 1972 |
| Very Chic (Hayden)              | GRENN 14016                        | 2-61  | 1963 |
| Vien Vien (Jessen)              | WINDSOR 4665                       | 6-61  | 1963 |
| Walk Right Back (May)           | RCA Victor APBO-0096B              | 3-74  | 1978 |
| Waltz Together (Lampert)        | MacGREGOR 5002B                    | 7-58  | 1963 |
| When Lights are Low (Stapleton) | WINDSOR 4666                       | 7-61  | 1963 |
| Wonderful Rain (Stotler)        | Columbia 4-41660 or<br>GRENN 14084 | 8-60  | 1965 |



*Ray and Ivy Hutchinson – Ontario, Canada*

**B**USY BEST DESCRIBES Ivy and Ray Hutchinson, who make their home in Whitby, Ontario. In addition to their involvement in dancing, they also enjoy private flying, boating and travel.

Ray and Ivy started square and round dancing in 1963 and after a two-year intensive learning period they entered the teaching field, forming their first class of round dance beginners in 1965. Some fifteen years later they are still totally involved in the activity in many ways.

Two Toronto area square dance clubs enjoy their teaching and cueing of rounds and participation by the dancers is just about 100%. They conduct a basic class each year and have

a very active intermediate and advanced level club as well. The Hutchinsons have been on staff at Dance-A-Cade and have participated in teaching and panels at several National Conventions.

Closer to home they have taken an active part in Toronto International Convention and are Chairmen for this event for the second year in a row. The Hutchinsons were Program Chairmen of the first four Canadian Round Dance Festivals. This festival is now in its 7th year.

To round out their participation in the dancing scene they have choreographed many dances including Tulips, The Night is Young, Snowbird, You're Wonderful and the recently released Silver Waltz.

Ray and Ivy have three children who are now all in their 20's. All have been active square and round dancers and the youngest son, David, is still a member of their club.

To fill in the balance of their time, Ivy is an active and busy homemaker and Ray is employed in government Public Works.

The Hutchinsons are quite convinced that the best way for folks to forget all their worries and cares is in dancing, the greatest help in obtaining a happy, well adjusted life style.



# The CALLERS



## *Don't Let Your Sight Block Your Variety*

*by Lloyd Priest, Scarborough, Ontario, Canada*

**H**OW MANY TIMES have you driven home from a dance and thought, I didn't call one coordinate tonight? This happens if you do not plan your program. When I program a dance I write the main basics I am going to use in each tip on cards, not figures, just the basics. The card for my first tip may read — scoot backs, chase right, folds, coordinates, cloverleaf. Therefore, the first tip will contain these basics plus other Mainstream basics. The card for the second tip may read: Relay the deucey, explode the wave, walk and dodge, fan the top. Remember I just list basics. Of course, a rundown like this will not work if called as I have them listed.

I am basically a memory and equivalents caller and only use sight calling about 30% of the time, and that is mainly to get out of trouble. I have committed to memory enough material to allow me to call a weekend of dancing at various levels. I always plan my evening program and practice my calling at home. I find that when I use a break fifteen or twenty times I have it committed to memory. When a new basic comes out I determine what it does, how it ends and who has who. Then I sit down with my pawns and work out reams and reams of material, most of which I never use. Then every week I *review* this material and learn one or two new variations.

I find it difficult to call a different program every night by using sight calling alone, especially when I am calling to the same dancers. I also find that without a great deal of planning and homework I miss many good and interesting breaks. Like you, I have seen too many sight callers panic when their two or three pilot squares break down so that they have to call out for someone to point to their corner. I feel more sure of myself *knowing* that everything I call *will* work out. When I am involved in caller training sessions I always tell the callers that it takes a *combination of methods* to give the dancers variety. By this I refer to *theme cards, memory, equivalents* and some *sight*.

### **It Takes the Drill Sergeants**

Keep in mind that there are thousands of drill sergeants in the world but very few Eisenhowers, Pattons, and Montgomerys. These great generals could not have had the trained troops they needed without the drill sergeants. This same thing applies to square dancing. We have our "generals," too, but it takes the "drill sergeants," the *home club callers*, to train the dancers.

Three of the top sight callers in the business in my estimation, Jack Lasry, Bill Peters and Deuce Williams, are also in the note service business. If notes

were not required, all we would need is a description of each new move and away we would go and sight call everything. This is not what happens in the cruel, cold world. I do not feel that a caller should stand up on the stage and read all his material. I feel that he should make a sincere effort to learn his material and use memory-joggers if he needs to.

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*ABOUT THE AUTHOR: Lloyd Priest who started calling in 1962 is a full time professional in the field today. He is involved both as a caller and a teacher and spends a great deal of time in caller training. As editor for the Toronto and District Square Dance Association callers workshop notes, Lloyd has helped to bring to his area a sensible approach to contemporary square dancing. A great booster for the activity, he has in the past offered a sample of modern western square dancing at the Canadian National Exhibition, the largest exhibition of its type in the world. When you read these Caller Notebook sections that appear each month, you learn a great deal about the person who is doing the writing. It is obvious that Lloyd is a dedicated individual who does his homework well before venturing out to face a class or club or to instruct a callers school.*

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All lawyers are not criminal lawyers. Some are corporate lawyers, while others specialize in legal documents. Each is doing what he feels he is best suited for. Every lawyer cannot think fast enough on his feet to debate in the courtroom, but he is needed in his particular field. So if you cannot sight call don't get frustrated and pack up calling. The activity needs all the dancers you can train to fill the clubs and festivals, the open dances and the guest nights. I challenge the best sight caller in the business to discern whether you taught your dancers to dance by reading your material, by memory or by sight calling. He will probably be so happy to guest call for your club that he will say, "Frankly Scarlett. . . ."

### **The "Building Block" System**

The method I use is the "Building Block" system when I am calling a dance. Blocks can be stacked one on top of the other. Old blocks can be dropped and new ones learned almost weekly. I know if I am in a 1P2P setup and want to get everyone with their opposites and in sequence I can call touch one quarter, coordinate, boys circulate, couples circulate, bend the line (1020). If I want to convert from 1P2P to 1-4 box, I can call: Touch one quarter, coordinate, boys trade, wheel and deal (box 1-4).

I know that if I want to pass thru from a 1P2P line, I can call right and left thru, pass the ocean, explode the wave.

I use blocks like 1-4 box, swing thru, boys run, wheel and deal, (zero). From 1P2P, pass thru, wheel and deal, double pass thru, track II, scoot back, boys trade, boys run, bend the line (1P2P zero). You have heard your favorite sight caller use these zeros while they are thinking up new patterns. I find I can memorize my own material easier than I can read what someone else has written, so I write all my own material.

If I am looking for a particular get out like dixie style to a left allemande, I will set my pawns up to get out, then work backward to the setup. I classify my material by the main move, e.g., chase right, track and trade, dixie fire, etc. Then I put the starting setup 1-4 box — 1P2P — 1020, etc., at the beginning,



and where I end up 1-4 box — 1P2P, etc., and build my blocks to make a fair length break.

1-4 Box

**Swing thru, boys run**

**Bend the line, right and left thru**

**Dixie derby, wheel & deal (1-4 Box)**

1-4 Box

**Star thru, pass thru**

**Partner trade, pass the ocean**

1-4 Box without using do sa do

1-4 Box ocean wave

**Explode the wave, partner trade**

**Slide thru (1-4 Box wave zero)**

1-4 Box ocean wave

**Everybody touch one quarter, scoot back**

**Boys fold, girls turn thru**

**Left allemande**

We in the note service and caller training, are not in the business of training sight callers. Our main interest is to teach callers how to train the dancers by the most convenient method tailored to the individual caller.

Les Gotcher once put an article in his notes about not being a "Behind the Table Caller." Les told me he received more negative reports on this statement than anything he wrote. So if you are not a sight caller you belong to a large club. Most of the note services do not publish pages of breaks for sight callers. It is readers and memory callers that keep them in business.

I am not knocking sight calling and I am not interested in a confrontation with sight callers. I am giving you the view of one caller — Me. If you read or memorize, do what you have to do to teach dancers, and don't be intimidated by sight callers. Remember the bottom line is:

**Sight Calling is a Caller's Convenience — Not a Dancer Necessity!**

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## Callers — What is your Order of Teaching?

*As we are revising our Caller/Teacher manuals, we are taking a good hard look at the basic plateaus in order to make our suggested order of teaching as practical as possible. The lists that you see in this issue (starting on page 9) reflect essentially the suggested order as it will appear in the next revision of the Basic Movement Handbook. As we note in our introductory copy in this issue, there is no such thing as an "only" order in which the Basics should be presented. Every caller has devised certain orders of teaching and even these, a caller changes as he teaches each new class. What we are essentially interested in is an evaluation of our own lists so that when the Caller/Teacher Manuals are published, they will reflect current trends. Please send us yours.*

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# LADIES ON THE SQUARE

## RECYCLE YOUR OLD PETTICOAT



Freshen a limp slip with buckram



**T**RUDY K. AUSTIN of Newton, New Jersey, shares this idea with our readers. She says, "Put your old petticoats back into the swing with this inexpensive trick. By using buckram, you can reinforce and stiffen the ruffles of your petticoat."

Measure the length of the ruffle you will work with. Cut a strip of buckram  $3/4$ " or  $5/8$ " wide to the desired length. Allow 1" wide for going around curves. Fold this in half and attach to the top stitching of the ruffle with a zig-zag stitch on largest setting of your machine. Repeat on as many tiers as you wish.

Always be sure that your buckram is sewn on the side of the petticoat away from your panty hose.

☆☆☆

We asked a square dance friend to check locally and she found that at her favorite yardage store, buckram came in various widths. 3" wide was 30c a yard; 5" was 52c a yard. Cutting the buckram in strips, each yard of 5" buckram would then net 6 yards  $3/4$ " wide or 7 yards  $5/8$ " wide. She found that the buckram was washable and retained its stiffness quite

well although eventually it would soften with repeated washings just as the petticoats themselves do.

## A QUILT TO REMEMBER

**N**OW IS THE TIME to plan ahead for Christmas if you have someone special your club would like to honor. Take a cue from the Thursday Night Round Dance Class of Jess and May Sasseen, popular round dance teachers in Southern California.

Starting in April, 1979, the club, unbeknownst to the Sasseens, planned to make a queen-sized quilt for their teachers. Each couple was given a  $12\frac{1}{4}$ " square of white material, which had been cut from two queen-sized flat white sheets. Couples were left to decorate their individual square in any manner they chose as long as they included their





Round dance leaders, Jess and May Sasseen, are dwarfed by the king-size quilt hand-crafted by some of their supporters and presented to them last Christmas.

name and the date.

Many of the blocks were done with embroidery; some used applique, others paint, stuffed patchwork or simply lettering.

When the blocks had all been completed, each was hemmed, leaving finished squares of 12"x12". Batting was added and a back basted in place and then the club undertook the task of quilting the cover.

Although novices at this technique, after

one couple "volunteered" their living room for the frame and quilt, which turned out to be king sized, several members took part in this task. Finally, another member took the quilt and did the finishing binding on it.

On December 20, 1979, at the group's Christmas party, the members got their reward when watching Jess and May's faces as they opened the package.

A labor of love!

## EXPERIMENTAL NOTES

**F**ROM THE NUMBER of letters received since giving this feature a "vacation" earlier this year, it would appear we should take a new look at the experimentals. With the help of California caller, Ray Rose, we will select from the current crop of newer movements those which seem to have potential qualities. The movements used in this column will be added at the last possible minute before going to the printers.

### BEAU HOP/BELLE HOP

**BEAU HOP** — From facing couples: The boy's position walks forward as the girl's position slides to the left, momentarily forming a box circulate foursome. Then, without stopping all will hinge to form a right hand ocean wave.

**1P2P, Beau Hop, swing thru, men run, bend the line, left allemande**

**BELLE HOP** — From facing couples: The action is the same as Beau Hop, except the girl's position walks as the boy's position slides to the right. Then, all hinge (left) to form a left hand ocean wave.

**1P2P, Belle Hop, men cross run, girls trade, swing thru, men run, bend the line, left allemande**





## AND CONTRA CORNER

# OVERLAND SPINNER

**W**HAT IS IT THEY SAY about nothing being new in square dancing? It certainly is true with contras. Take the invention a few years back of *spin chain thru*. As some callers may have proven to you, this particular pattern can be easily called descriptively, and it is, in the contra Overland Spinner.

This contemporary contra written by Bruce Bird, Shawnee, Kansas, is a delight to dance. Here is a visual recap of the routine.





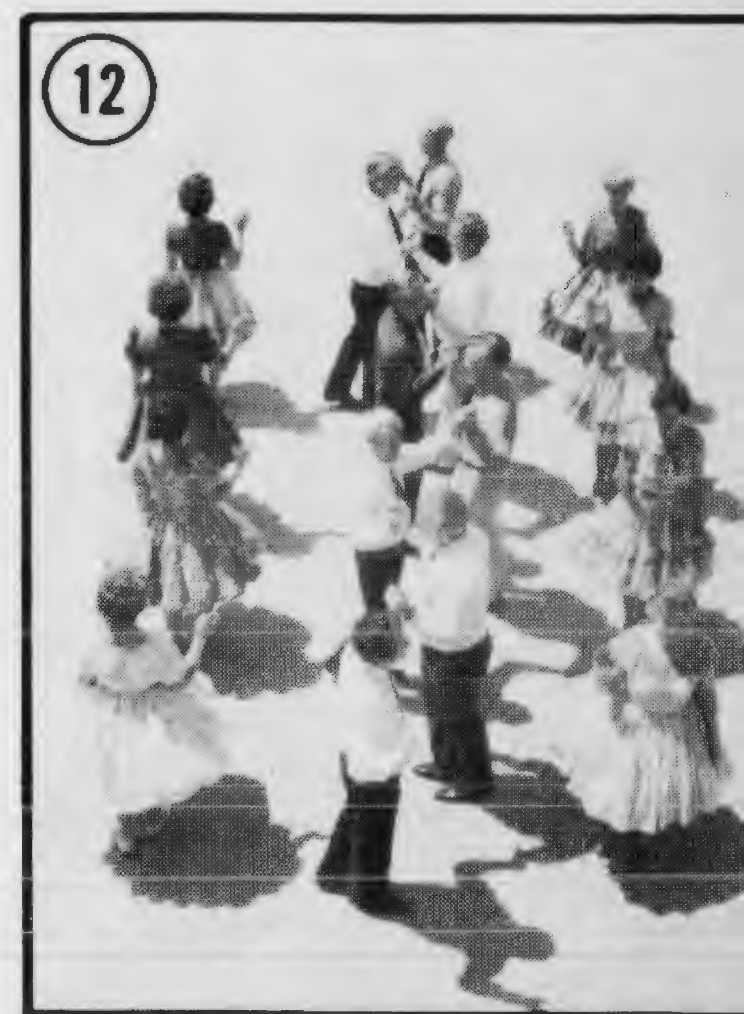


Starting out from two facing lines with all the men on the caller's right and all the ladies on the left, the first, third, fifth, and every other couple crosses over (1) and becomes active. At this point the dance is ready to start. Those who crossed over, the actives, do a do sa do in the center (2) of the long line (3). Returning to the lines, all the men face left and all the ladies face right so that the actives are facing "the one below" (4). They do a do sa do (5 and 6) to end in ocean waves (7).

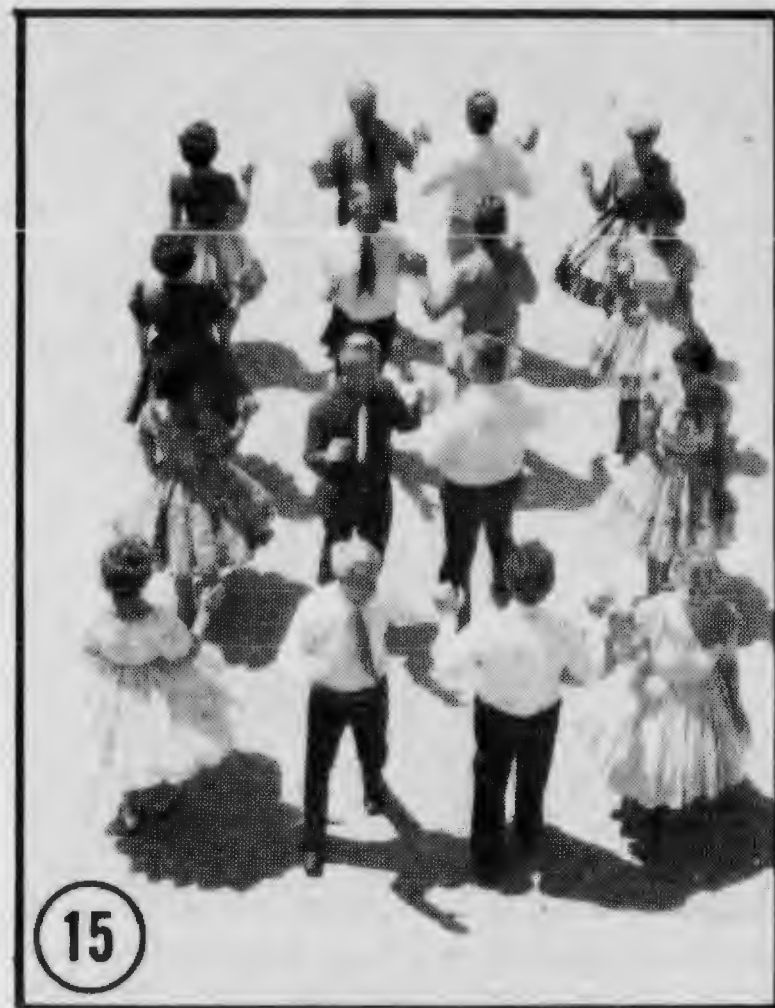
Using a pigeon wing right hand hold, they

turn by the right hand half (8) into an ocean wave (9). Then, as the ladies remain in this facing direction, the men in the center (10) turn by the left hand three-quarters (11) until they are in a long wave in the center of the formation (12).

At this point those men *who can* turn by the right hand half (13) as those who have no one to turn simply remain in position until the long wave is formed once again (14). Now all the men turn by the left (15) three quarters (16) until they are once again in ocean waves







with the ladies (17).

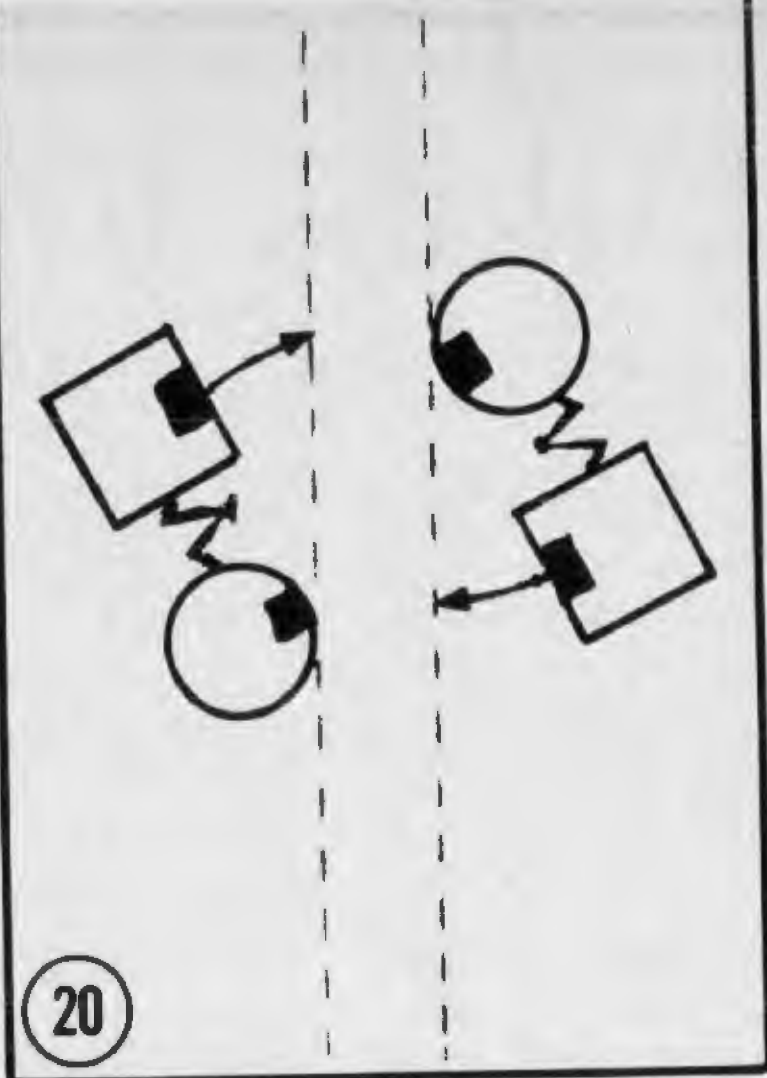
All the men run right (18) around the ladies (19) and at this point, shown by the diagram (20), they bend the line. Working now on a slant pattern, those ladies who can, slant across to the right (21) to do a lady's chain (22). At the end of each line, one couple will not be involved with the chain. Then, working directly across, two ladies start a flutter wheel (23), taking the man with them (24) and into the lines (25), where they work straight across doing a pass thru (26) and turn alone ready to

start again. The couple now at the head has become active and all other active couples do a do sa do in the center (27). From this point, the action continues from the start (3).

There is one thing that is important to remember in doing this movement. Although you will recognize it as a spin chain thru, think of each of the turns as being a four step movement. Don't rush. If a caller cues each segment separately, the dancers are less apt to rush and you will find the action flows and is extremely satisfying to dance.









# Four Fabulous Fellowships

*By Nell Eblen, Wichita Falls, Texas*

**T**HE NEED OF MAN for fellowship has been agreed upon by authorities from many fields. In our activity every dancer is a fellowship builder and the opportunity to get involved in this building is everywhere. Just look at this fabulous foursome of squares, rounds, contras and clogging. Herein lies our basis for fellowship.

There is a consensus that some dancers leave the activity because it "just got old." Anything without a proper balance will grow old, but offer variety and you'll find enthusiasm growing rather than waning.

Callers, cuers and teachers should be people-centered, not dollar-centered, not number-centered, not program-centered. By being people-oriented these leaders will be able to see the value of wide pleasures. Not everyone has the same preferences, it is true. Some gravitate more to squares than to rounds, or vice versa. The same can be said of clogging or contras. But just because one begins with one of these four doesn't mean that he can't discover the joys in the other three. A

person may remain a specialist in one, but he just might discover the delight in participating in all.

My memory is still poignant of a badge-wearing dancer at the 1965 National Convention. The badge read, "Help Stamp Out Round Dancing." Whether it was worn in humor or not, it still bothers me that there is any competition among the four fellowships of our activity. We can help eliminate any feelings of competitiveness and provide a growing sense of compatibility when we offer a balanced dance program.

Whatever your age, whatever your niche, please remember the following:

You cannot spell square without U  
You cannot spell round without U  
You cannot spell music without U  
You cannot spell success without U.

Bruyere said it well, "The most delicate, the most sensible of all pleasures, consists in promoting the pleasures of others." That's what it's all about — these Four Fabulous Fellowships.

## Square Dancing's Effect on People's Lives

*By David Westlake, Acton, Massachusetts*

**A**LTHOUGH MY WIFE AND I dance primarily for enjoyment and the friendships we have found wherever we go, nevertheless, it seems to us that the fascination of modern Western square dancing has deeper roots than just this simple enjoyment of it. Upon what do we base this observation? The fact that we ourselves have changed! And in two years of "angeling," we have watched other student dancers change in much the same way.

We are now convinced that people are *not* born square dancers! They are not all origi-

nally warm, open, friendly, loving, giving, kind, wonderful people. They become that way at some point during the process of learning how to square dance. Being interested in human psychology and human behavior, I wondered what it was about this particular activity which could have such an effect on people's lives.

### **Four Elements**

Since square dancing can be broken down into a few simple elements, the answers we seek should not be confused by other complex



factors. These are the elements, as I see them:

1. Simple dancing pleasure.
2. Social aspect — new friends, etc.
3. Caller-dancer relationship — the dancer listening for, and responding to, extemporaneous directions which cannot be anticipated, much as in military close-order drill or in the game of "Simon Says."

4. Dancer-dancer relationship — dancers being motivated to cooperate, to be courteous and gentle in order for the dance to proceed smoothly. If each person in a square is to find enjoyment, then *all* must enjoy it.

We can assume, I think, that elements one and two would automatically give a lift to the psyche, but we can easily find those pleasures elsewhere. So, although they no doubt aid in the final result, nevertheless, these are not the answers we are looking for. Let us, therefore, look at the third element on our list. Close-order drill and "Simon Says" have long been known to be great spirit-picker-uppers. But, so far as I know, no one has really analyzed why they work in this manner.

#### **Learning to Listen**

Most everyone will agree with me, I believe, when I say that the most difficult part of learning to square dance is *learning to listen*. This implies that most of us are not very good listeners. Why aren't we? Perhaps it's because we are thinking and talking too much! We spend so much time thinking about and trying to control all our actions, that we really don't have much time left over for listening. I think this is quite true. I've watched people who I know have rigid control over their lives, and these are the ones who have had the greatest difficulty learning to square dance.

I think that it is a process of a steadily diminishing communication with our environment. We substitute stimulus-built-in-reactive-response for listening-now-optimum-response. And so, the *more* we attempt to control things in order to be free and secure, the less we are able to hear and to respond to the now-events in our environment. Thus the *less* free and secure we are. Put quite simply, the effect of the continuing exercise of listening to and responding to a caller's commands is to reverse this process of a diminishing communication with our environment. It compels us to be still and to listen and, once we have gotten the message, to

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*David and Thelma Westlake have been dancing for three years and currently dance two to three times a week. David served for 20 years as a Chief Pharmacists Mate in the U.S. Navy. Following that he was involved with aptitude testing and career counseling and computer programming. Now "retired," the Westlakes run a typing, transcribing and resumé service. His article comes in answer to this question he asked himself, "Why is it that we can drag ourselves to a dance, mentally and physically tired from the day's activities and problems, yet leave the dance so full of energy, happiness and with such a light heart?" — Editor*

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respond in an optimum way. Close-order drill and "Simon Says" have a similar effect but are not as much fun, nor do they have as much variety as square dancing. In time the reversal becomes a permanent condition. I feel this is the major reason why we find square dancers to be such wonderful people. It isn't just the fact that we are one big happy family. We are that, but it is also because we have become saner, more mature and more responsible for our actions.

Finally, looking at element four on our list, we see that we are receiving constant training in consideration, courtesy, cooperation and absolute trust in one another. Without these, it would not be possible for a square to experience a successful and pleasant tip. This obvious enhancement of our character is almost as remarkable as learning to listen is, but I doubt that it would bear much fruit without the other.

#### **A Unique Therapy**

It would appear, then, that modern Western square dancing is not just fun, but a unique therapy as well. And the beauty of it all is that there is no brain-washing or hypnosis; no laws or strict rules of behavior are laid down for us to follow; the only commandment is to relax and to have fun. All of the benefits would seem to be very subtly disguised in that one commandment. It is somewhat like subliminal advertising. We are not even aware that therapy is taking place. Nevertheless, it seems very likely from our viewpoint that such therapy is taking place and that we modern Western square dancers are becoming better and better people as a result of it.





## **NATIONAL SQUARE DANCE CONVENTION®**

**JUNE 25, 26, 27 1981**

**SEATTLE, WASHINGTON**

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036



Don  
and  
Shirley

**S**EATTLE WAS FINE IN '69 and twice the fun in '81. With that slogan, Seattle, Washington, has kicked off its drive as hosts of the 1981 National Square Dance Convention. After a year and a half of preparation to present a bid, Seattle was awarded the honor at the 1977 Atlantic City event.

The Square and Folk Dance Federation of Washington, formed in 1947 with seven member clubs, now numbers 240 clubs. Washington itself has grown in appreciation of square dancing as shown by its designating it the official dance of the State on April 17, 1979.

Enthusiasm for the Convention is high among Washington dancers. On April 12, 1980, the first permissible date for advance registrations, a "First Nighter Dance" was held at the Seattle Center Ice Arena. Linked by telephone to 26 additional official dances throughout the State Federation, 4,307 dancers responded by registering for the 30th National at that time. These individuals are privileged to wear special gold and black "First Nighter" ribbons.

General Chairmen for the event are Don and Shirley Blanchard, who bring a wealth of experience to their position. They have served as Program Book Chairmen for the

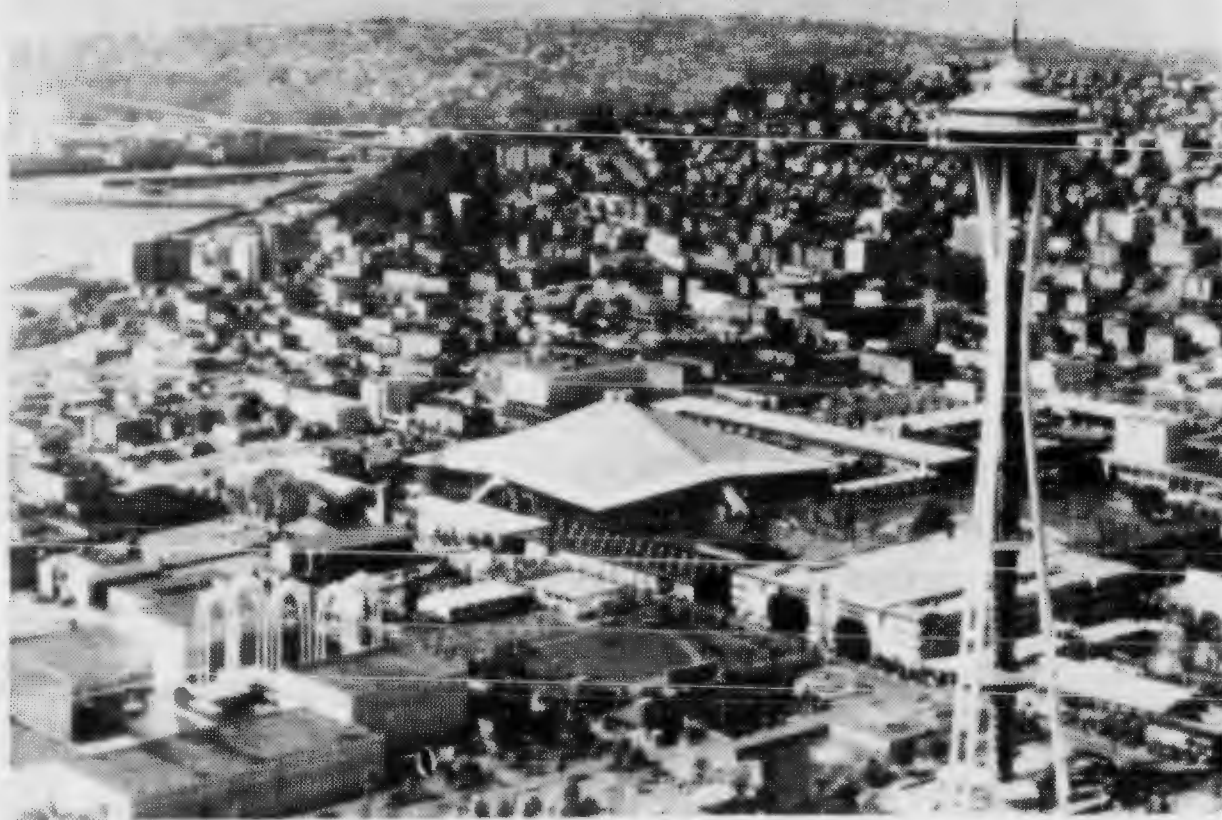
1965 3rd Far Western Convention, Services Chairmen for the 1969 Seattle National Convention and General Chairmen for the 1974 Washington State Festival. In addition they have played an active role in several Washington State Leadership Seminars, have served at the Council and State Federation level and are charter members of their home club, the Hoot 'N' Hollers, actively dancing with them since 1956.

Each year the Washington Federation presents the Harry MacGregor Memorial Award to a non-caller individual or couple in recognition of outstanding contributions to the promotion of square dancing. Don and Shirley were the 1979 recipients.

The Blanchards have six children, two boys and four girls, with the youngest two still at home. Don has been employed by Boeing since 1954 in Research and Development and is currently in the Marine Division on a hydrofoil program, while Shirley is a computer coordinator for a dental clinic.

There are 12 very busy months ahead for this couple, whose desire is to bring you one whale of a Convention next June.

The wonderful Seattle Center, site of the 30th National Square Dance Convention





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## Missouri

The 6th Annual Thunderbird Square Dance Festival will be held in Sikeston on August 1 and 2 at the air-conditioned Skate World. Callers will be Mac Letson and Bill Volner; rounds by Buzz and Dianne Pereira. For further information contact Mrs. Bill Volner, PO Box 702, Sikeston 63801; telephone 314-471-0392.

Next month the Pommenaders Square Dance Club of Nemo will celebrate its 10th Anniversary. From a modest beginning of 12 couples, the club has swelled to almost 150 members. In the beginning, dances were held in the basement of the caller, Russ Groves, but as the group grew, more space was needed. In 1976 Pomme Grove Hall was opened, thanks to the labors of square dancers who erected the building. Last July, again with volunteer work, a hardwood floor was

installed. Regular dances are held on the second and fourth Fridays, with special dances during the year on the first Saturday of each month.

## Michigan

The 18th Annual Subscription Dance by the Lansing Area Federation of Square and Round Dancers will be held on July 25th at the Gardner Junior High School in Lansing. Dick Han will be the featured caller with Dort and Les Fuhrman cueing rounds. — *Art and Joyce Proper*

For the first time, a square dancer reigns as the National Asparagus Festival queen. Brenda Parker, member of the Melody Mates square dance club of Oceana County, was crowned "Mrs. Asparagus" at the annual asparagus banquet in March. Brenda will make



public appearances throughout the year on television, at parades, festivals, square dances and other events. She also officiated at the 7th Annual National Asparagus Festival held in Shelby in June and at the world's only annual Asparagus Western Style Square Dance held in Hart on June 14th. — *Henry Fischer*

## POMME-GROVE HALL

Certainly the ultimate in square dancing must be to have your own hall. Having achieved that goal, members of the Pommenaders pose outside the front door of their square dance hall.





# ROUND THE WORLD of SQUARE DANCING

## Panama

Square dancers from the Republic of Panama and their guests from the Republic of Costa Rica danced from noon until midnight at the 8th Annual Square Dance Jamboree held at the Curundu Junior High School on March 22. Sponsored by the Crosstrailers, Canal Kickers, Star in a Circle and Sunday Swingers, local callers from both countries participated in the afternoon squares while the workshop and evening dance were han-



A Grand March opened the festivities of the 8th Panama Square Dance Jamboree held in the Canal Zone.



Istaru Folk Dancers from Costa Rica drove to Panama with square dancers to entertain at the Jamboree.

dled by Bob Barnes of New Port Richey, Florida. An exhibition of Costa Rican dancing highlighted the evening. — *Rose Smith*

## England

The new editor of *Let's Square Dance*, monthly publication of The British Association of American Square Dance Clubs, is David White, 32 Great Whyte, Ramsey, Huntingdon, Cambs. PE17 1HA.

## Hawaii

The Circle Eighters installed their new club officers with a Hawaiian ceremony which was put together by club caller, Naaman Moorehouse, and his wife, Mary. Using various shells found in the waters surrounding the islands as well as brightly colored flower leis, the meanings of both the shells and leis were explained in terms of the various officers' duties and responsibilities. The installation was followed by a dance. The Circle Eighters dance aboard the Naval Air Station at Barbers Point every Saturday.

## Washington

The 24th Annual Summer Square Dance Festival and Salmon Barbecue, featuring Denny Lantz of Grants Pass, Oregon, will be held at the Western Dance Center, Sullivan Park, Spokane, on August 22-24. For information write Larry and Marge Mosolf, West 215 Hoerner Road, Spokane 99218.

## Ohio

All square and round dancers are cordially invited to bring their families and enjoy an exciting campers' weekend at Hidden Valley Campground in Archbold from August 29 to September 1. A complete program of dancing is planned. Bill Shipman will be calling squares, while Dave & Shirley Fleck will be in charge of rounds. For information contact Bill Shipman, 2253 Round Lake Hwy., Manitan Beach, Michigan 49253.

## Arizona

Perhaps you have never heard of our little town, Cottonwood, in the heart of the beautiful Verde Valley, but things have been happening here since Roy and Shirley Reeves, veteran caller from Mississippi moved here about nine months ago. We went from no square dancing at all to eight squares in six months. We graduated 48 eager dancers on February 9th. We named our club, Roadrunners, and we plan to live up to our





The Roadrunners pose on the occasion of their first class graduation. This may be a new group to the world of square dancing but watch their enthusiasm carry them far.

name. We've made several visitations so far to Rimrock, Camp Verde, Prescott and Sedona with a good time had by all. We dance at the Junior High School gymnasium on Mingus Street every Saturday at 8:00 pm and to coin a phrase, "Y'all come now and visit us."

— Shirley Reeves

### **New Mexico**

If you happen to be in the area of Ruidoso Downs the weekend of August 8-10, do plan to take in the 22nd Annual Weekend Square and Round Dance which will take place at the Chaparral Convention Center. Friday night, Dick Parrish and Dale Hudson will call, while Carl and Jo Barnes will handle rounds. On Saturday and Sunday, Melton Luttrell and Beryl Main take over the mike and John and Wanda Winter will cue. Dance tickets may be purchased for separate events or for the entire package. Housing is not included but a list of motels and camping areas is available. For information contact George and Ruth Cooper, PO Box 1477, Ruidoso 88345.

### **Illinois**

The Sunlighters Square Dance Club of Chicago recently held a dance to benefit the

Cancer Society. \$1,878.50 was turned over to the Society as a result. The club extends warm thanks to all dancers who participated and to the callers who donated their time.

### **Georgia**

The 10th Annual Jekyll Island Fun Fest will be held July 18-19 at the Convention Center. Calling will be by Dick Barker and Cal Golden with rounds by Barbara and Wayne Blackford. One of the highlights of each Festival is the "Golden Square Dance Award" presented to a couple for their outstanding contribution to dancing. Write J.B. Dill, 2113 Egret St., Brunswick 31520; telephone (912) 265-2636.

### **Arkansas**

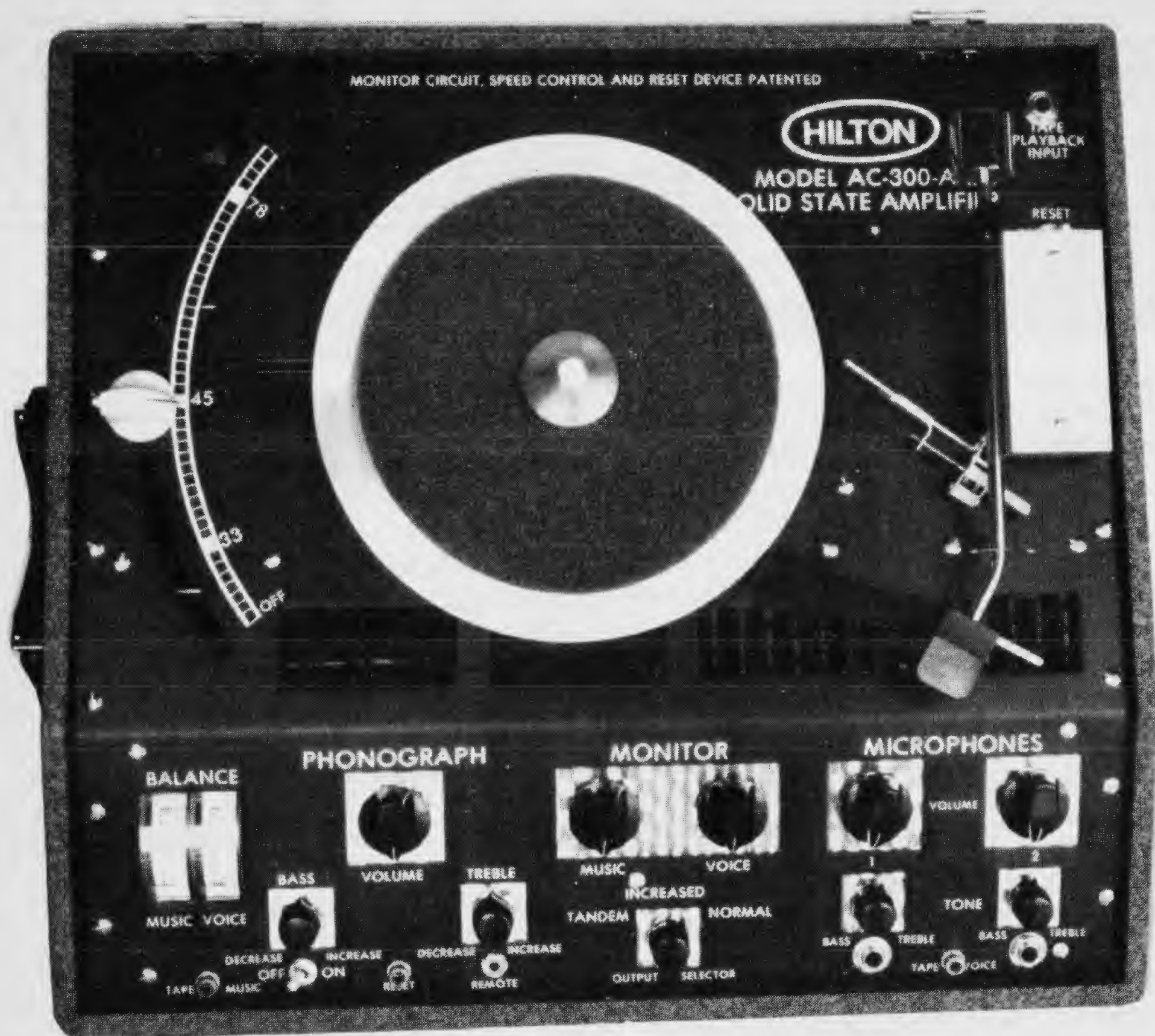
The 8th Annual Arkansas Square and Round Dance Convention, welcoming the "Elegant Eighties," will be held at the Little Rock Convention Center on Friday and Saturday, July 25 and 26. There will be several Arkansas callers on hand to call in the various halls. Riley and Cleo Runyon of O'Fallon, Illinois, will teach and cue rounds. In the evening exhibitions will be by The Air Cap Tappers of Wichita, Kansas, and the Middle  
(Please turn to page 66)

True to their slogan, "A smile is a curve that makes the world go around," the Sunlighters dance to raise money for the Cancer Society so that others may smile once again.





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# WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

July, 1980

**T**HIS MONTH we're delighted to present as our feature caller, Jeanne Moody Briscoe of Salinas, California. The dances that you see here, although not necessarily originals by Jeanne, are ones that she enjoys calling to her regular groups in northern California.

(Mainstream)

Heads promenade half way  
Same two ladies chain  
Same two swing thru, pass thru  
Sides into the middle and square thru  
Centers in, cast off three-quarters  
Allemande left

Sides lead right, circle to a line  
Roll away half sashay, star thru  
Trade by, do sa do, swing thru  
Boys trade, girls run, couples circulate  
Bend the line, star thru  
Trade by, slide thru  
Left allemande

Promenade, don't slow down  
Heads wheel around  
Centers square thru four  
Ends only left allemande  
Everyone go right and left grand

One and three lead right, circle to a line  
Pass the ocean, scoot back  
Boys trade, boys run, wheel and deal  
Dive thru, pass thru, star thru  
Pass thru, on to the next  
Pass the ocean, scoot back  
Boys trade, boys run, wheel and deal  
Dive thru, pass thru, star thru  
Cross trail, left allemande

Couples one and two right and left thru  
Other two ladies chain  
New couples one and three  
Right and left thru  
Other ladies chain  
New couples one and four  
Right and left thru  
Other ladies chain  
Sides face, grand square (eight steps)  
Left allemande

Heads square thru four, curlique  
Scoot back, split circulate  
Single hinge, split circulate  
Centers run around same sex  
Couples circulate, bend the line  
Pass thru, tag the line in  
Ends slide thru, centers curlique  
Walk and dodge  
All go right and left allemande

Heads square thru four, centers in  
Cast off three-quarters  
Ends fold behind centers  
Centers turn thru, veer left  
Couples trade, wheel and deal, box the gnat  
Change hands, left allemande

Heads star thru, pass thru twice  
Trade by, veer left, wheel and deal  
Left allemande

(Mainstream and Q.S.)

Heads square thru four, touch one-quarter  
Scoot back, make a wave, swing thru  
Ends run around same sex  
Couples circulate, wheel and deal  
Pass to the center, girls swing thru  
Step thru, star thru, couples trade  
Bend the line, cross trail  
Left allemande

Heads pass thru, go around one to a line  
Touch one-quarter, track and trade  
Couples circulate, wheel and deal  
Touch, boys trade, boys run  
Wheel and deal  
Left allemande

Heads lead right, circle to a line  
Right and left thru, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off three-quarters  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three-quarters, pass thru  
Wheel and deal  
Centers do a left turn thru  
Everyone go right and left grand





**JEANNE  
MOODY  
BRISCOE**

*When our feature caller started calling a number of years ago she had occasion to hear a tape recording of her efforts. Her reaction: "If I had to dance to that woman every week, I'd quit dancing." That was in the beginning and practice and experience have made a great difference as to how she feels about her calling today. Jeanne's list of credits are many: A caller and teacher for clubs and classes in her own area, has tasted the pleasure of travel calling, has recorded on Scope records, including an excellent series of teaching records, is a member of Callerlab and has held various offices, including that of president of a caller association. One of her prime interests is square dance choreography and many of her contributions have appeared in this Workshop section over the years. She has published a callers' note service called "Tempo" which points out to its caller-readers the extensive use that could be made of the 75 Basics plus a limited number of experimentals. We're delighted to feature Jeanne this month and invite callers to try the material which she has divided into the specific Callerlab categories.*

**Heads square thru four, swing thru  
Girls fold, peel off  
Couples circulate, partner hinge  
Walk and dodge, partner tag  
Trade by  
Left allemande**

(Unusuals)

**Number one couple face the corner  
Box the gnat  
Heads cross trail, go around one to a line  
Go forward and back, all star thru  
Triple centers in, cast off three-quarters  
Star thru, triple centers in  
Cast off three-quarters, center four only  
Cross trail, left allemande**

**Slides star thru, pass thru  
Split two around one to a line  
Curlique, all eight circulate  
With the one on the right  
Cast off three-quarters  
All cross trail  
Left allemande**

**Head ladies chain, heads lead right  
Circle to a line, curlique  
All eight single circulate  
With the one on the right  
Cast off three-quarters  
Make a wave, spin the top  
Pass thru, left allemande**

(This one gives the caller a chance to have everyone face him so he can thank them for a nice evening)

**Number one couple  
With the corner box the gnat  
Square your sets like that  
Heads cross trail  
Go around one to a line  
(Four boys, four girls)  
All do sa do to a wave  
Spin the top, boys run  
(Everyone facing the caller)**

**Number one couple partner trade  
Pass thru with the one you found  
Everyone bend the line, pass thru  
Wheel and deal  
Centers square thru three-quarters  
Left allemande**

(Quarterly and Plus I and II)

**Four ladies chain, heads star thru  
Double pass thru, track II  
Trade the wave  
Left allemande**

**Head ladies chain, heads star thru  
Double pass thru, track II  
Swing thru  
Go right and left grand**

**Heads curlique, walk and dodge  
Slide thru  
Dixie style to an ocean wave  
Girls trade, left swing thru  
Trade the wave  
Go right and left grand**

**SPECIAL WORKSHOP EDITORS**

**Bob Van Antwerp .....Workshop Editor  
Joy Cramlet .....Round Dances  
Ken Kernen .....Ammunition**



Sides right and left thru  
 Heads square thru four  
 Swing thru, boys run  
 Ferris wheel, double pass thru  
 Cloverleaf, double pass thru  
 Track II, swing thru, boys run  
 Half tag, trade, roll  
 Left allemande

Heads square thru  
 Right and left thru  
 Curlique, scoot back, boys run  
 Pass the ocean, girls trade, recycle  
 Left allemande

Heads star thru, double pass thru  
 Track II, girls run  
 Boys cast three-quarters  
 Diamond circulate  
 Girls cast three-quarters  
 Boys trade, couples circulate  
 Couples trade, wheel and deal  
 Left allemande

Heads lead right, circle to a line  
 Star thru, dive thru, double pass thru  
 Track II, girls circulate, boys trade  
 Recycle, dive thru  
 Square thru three-quarters  
 Left allemande

Sides square thru four  
 Right and left thru  
 Dive thru, double pass thru, track II  
 Swing thru, boys run  
 Couples circulate, couples trade  
 Wheel and deal  
 Left allemande

Number one couple roll half sashay  
 Heads pass thru, U turn back, square thru  
 Do sa do with sides, make a wave  
 Swing thru, ends circulate  
 Centers trade, boys run  
 Bend the line, cross trail  
 Left allemande

Number one couple roll half sashay  
 Heads cross trail around one to a line  
 Star thru  
 Those who can right and left thru  
 Dive thru, double pass thru  
 Track two, swing thru  
 Boys run, couples trade, wheel and deal  
 Left allemande

The feature caller is a regular Workshop attraction each month. We invite you to try this material.

## SINGING CALLS

### FOOT STOMPIN' MUSIC

By Dave Abbott, Redding, California

Record: River Boat #123, Flip Instrumental with Dave Abbott

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters  
 Join hands circle left you know  
 Walk around corner see saw your own  
 Turn corner right make wrong way thar  
 Slip the clutch skip one girl turn thru then  
 Left allemande promenade it's a toe tapping  
 Foot stompin' square dancing song  
 That's the kind of song I like

FIGURE:

Heads promenade halfway around  
 Roll a half sashay face to the middle  
 Star thru square thru three quarters round  
 Trade by do sa do make a wave girls trade  
 Recycle pass thru trade by  
 Corner swing and promenade  
 Hear that do-it do-it do-it  
 As you travel along  
 That's the kind of music I like.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

### FOUR IN THE MORNING

By: Bob Vinyard, Bridgeton, Missouri and  
 Joe Porritt, Louisville, Kentucky

Record: Jo Pat #402, Flip Instrumental with Bob and Joe

OPENER, MIDDLE BREAK, ENDING

Circle left  
 It's four in the morning once more dawning  
 Left allemande you do sa do men star by left  
 Go once around and then you turn thru  
 Allemande left and weave the ring  
 Well I don't deserve her God knows  
 That I love her do sa do and promenade  
 It's four in the morning and  
 Once more the dawning  
 Just woke up the wanting in me

FIGURE:

Head two couples square thru four hands  
 With the sides make a right hand star  
 Heads star left in center full turn  
 To outside two let's right and left thru  
 Swing thru once, swing thru again  
 Swing that lady promenade  
 it's four in the morning and  
 Once more the dawning  
 Just woke up the wanting in me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



# ROUND DANCES

## BLUE RIBBON BLUES — Chaparral 901

**Choreographers:** Clancy and Betty Mueller

**Comment:** A peppy two-step with peppy music.

### INTRODUCTION

1-6 BUTTERFLY M face WALL Wait; Wait; Apart, Close, Together, —; Side, Close, Thru, —; Apart, —, Point, —; Together, —, Touch, —;

### PART A

1-4 OPEN Fwd Two-Step; Fwd Two-Step; Lunge, —, Turn In face RLOD, —; Fwd, Lock, Fwd, —;

5-8 Traveling RLOD repeat meas 1-4 Part A:

9-12 Vine Apart, 2, 3, —; Bk, Close, Fwd, —; Fwd Two-Step; Fwd Two-Step;

13-16 Repeat action meas 9-12 Part A:

### PART B

17-20 Side, Close, XIF to SIDECAR M face LOD & WALL, —; Side Two-Step end CLOSED M facing LOD; Side, Close, 1/4 L Turn M face COH, —; Side, Close, 1/4 Turn M face RLOD, —;

21-24 Repeat action meas 17-20 end M facing LOD;

25-28 (Twirl) Vine, 2, 3, —; (Wrap) Vine, 2, 3, —; (Unwrap) Fwd Two-Step end face WALL; (Spin RLOD) In Place, 2, 3 CLOSED, —;

29-32 Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-2 SEMI-CLOSED Fwd Two-Step; Thru, —, Apart, Point.

## BUBBLES — Chaparral 604

**Choreographers:** John and Wanda Winter

**Comment:** A nice waltz to the old favorite tune "I'm Forever Blowing Bubbles." One side of record is cued.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

### PART A

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 OPEN; Step, Swing, —; Roll Across, 2, 3;

5-8 Twinkle, 2, 3; Twinkle, 2, 3 to BUTTERFLY; Canter, —, Close; Canter, —, Close;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

### PART B

17-20 Waltz Balance L, 2, 3; Waltz Balance R

2, 3; Side, Behind, Side; Thru, Side, Close;

21-24 Hover, 2, 3; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn;

### INTERLUDE

25-28 SIDECAR M face WALL 1/4 L Turn Fwd, Side, Close; 1/4 L Turn Bk, Side, Close; 1/4 L Turn Fwd, Side, Close; 1/4 L Turn Bk, Side, Close;

29-32 Twinkle, 2, 3 to BANJO; Twinkle, Manuv, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn

SEQUENCE: A — B — B — A — B — B —

Interlude — B plus Ending.

Ending:

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 to BUTTERFLY; Canter, —, Close; Apart, Point, —.

## COUNTRY SONG — Rhythm Records 503

**Choreographers:** Dave and Nita Smith

**Comment:** A fun to do routine and peppy music.

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together CLOSED M face WALL, —, Touch, —;

### PART A

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Reach Thru to HALF-OPEN face LOD, —;

5-8 Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY; Vine, 2, 3, 4; Walk, —, 2, —;

### PART B

1-4 Toe, Heel, XIF, —; Bk, Close, Fwd, —; Fwd, Close, Fwd, Close; Walk, —, 2, —;

5-8 Repeat action meas 1-4 Part B:

### PART C

1-4 Lady Chase Circle L Two-Step; Circle L Two-Step; Man Chase Circle L Two-Step; Circle L Two-Step end OPEN face LOD;

5-8 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Slow Strut, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — C — B — A — B — C — B plus Ending.

Ending:

1-4 CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Apart, —, Point, —.

## LOVE SONG — Hi-Hat 983

**Choreographers:** Stan and Ethel Bieda

**Comment:** Enjoyable two-step with big band sounding music.

### INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;



# PART A

- 1-4 **Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step; Fwd, —, 2, —;**
- 5-8 **Side, Close, Side, Touch; (Twirl) Side, Close, 1/4 R Turn M face WALL, Touch; Side, —, XIB, —; SEMI-CLOSED Fwd, —, Pickup to CLOSED, —;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 **Side, Close, Side, Touch; (Twirl) Side, Close, 1/4 R Turn M face WALL, Touch; Side, —, XIB, —; Side, —, XIF to OPEN, —;**

# PART B

- 1-4 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Strut, —, 2, —; 3, —, 4, —;**
- 5-8 **Diagonally Away Fwd, Lock, Fwd, —; Diagonally Together Fwd, Lock, Fwd, —; Diagonally Away Fwd, Lock, Fwd, —; Diagonally Together Fwd, Lock, Fwd end CLOSED M face WALL;**
- 9-12 **Side, Close, Fwd, —; Side, Close, Bk, —; Rock Bk, —, Recov, —; Rock Fwd, —, Recov, —;**
- 13-16 **Turn Two-Step; Turn Two-Step face LOD in SEMI-CLOSED; (Twirl) Fwd, —, 2, —; 3, —; 4, —;**

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-4 **BUTTERFLY Side, Close, Side Touch; Side, Close, Side, Touch; Side, Draw, Side, Draw; Apart, Close, Fwd, Stamp.**

## WHAT'LL I DO — Hi-Hat 983

**Choreographers:** Frank and Phyl Lehnert

**Comment:** A very nice waltz routine and good music.

# INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;**

# PART A

- 1-4 **(1/2 L) Waltz Turn M face RLOD; Bwd Waltz, 2, 3 to SIDECAR; Twinkle, 2, 3 BANJO M face LOD; Fwd, 1/4 R Turn M face WALL in CLOSED, Close;**
- 5-8 **Waltz Balance L, 2, 3; (Rev Twirl) Fwd, 2, Close to OPEN; Fwd, Side, Close; Pickup, 2, 3 CLOSED M face LOD;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 Part A:

# PART B

- 1-4 **Fwd, 2, 3; Fwd, Point, —; Bk, Point, —; Fwd, 2, Close SIDECAR;**
- 5-8 **Twinkle, 2, 3 to BANJO; Fwd, Side, Close to CLOSED M face WALL; Fwd, Side, Close; Thru, Side, Close to BUTTERFLY;**
- 9-12 **OPEN Waltz Away; Waltz Together to**

**BUTTERFLY M face WALL; Roll LOD, 2, 3 face RLOD; (Spin) Roll In Place, 2, 3 end TAMARA M facing LOD;**

- 13-16 **Fwd, Point, —; Unwind to BUTTERFLY; Apart, Point, —; Together to CLOSED, Touch, —;**

SEQUENCE: Dance goes thru twice plus Ending.  
Ending:

- 1-4 Repeat action meas 1-4 Part A:
- 5-6 **Twirl, 2, Apart; Point, —, —.**

## BEAUTIFUL LADY — Grenn 14284

**Choreographers:** Harold and Dot Wiles

**Comment:** Nice easy waltz with good big band sounding music.

# INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

# PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 end M face WALL; (Lady under six counts end CLOSED) Fwd, Side, Close; Bk, Side, Close CLOSED M face WALL;**
- 5-8 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end M face WALL;**

# PART B

- 1-4 **Side, Draw, Close; Side, Draw, Close; Whisk, 2, 3 end SEMI-CLOSED facing LOD; Fwd Waltz;**
- 5-8 **Fwd Waltz; Pickup to CLOSED; (L) Waltz Turn; (L) Waltz Turn;**

SEQUENCE: A — A — B — B — A — A — B — B plus Ending.

Ending:

- 1-2 **(Twirl) Vine, 2, 3; Thru, Apart, Point.**

## CAROLINA IN THE MORNING — Grenn 14284

**Choreographers:** Ralph and Jeanette Kinnane

**Comment:** Enjoyable dance with good music.

# INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, Together, Touch; Roll LOD, 2, 3, 4 SEMI-CLOSED;**

# DANCE

- 1-4 **Walk, 2, 3, 1/4 R face Turn M face WALL in CLOSED; Side, Close, Side, Close; Balance L, Step/Step, Balance R, Step/Step; Side, XIB, Side, Thru SEMI-CLOSED;**
- 5-8 Repeat action meas 1-4 except end OPEN facing LOD:
- 9-12 **Walk, 2, 3, Kick; (L Spin) Bk, 2, 1/4 R Turn face WALL BUTTERFLY, Touch; Side, Close, XIF, Turn face LOD in SEMI-CLOSED; Rock Bk, Recov, Fwd,**



- Pickup to CLOSED M face LOD;**  
 13-16 **L Turn, —, Side, Close; L Turn, —, Side, Close M face WALL; Fwd, Close, Bk, —; Side, Close, Thru SEMI-CLOSED face LOD;**  
 17-20 **Walk, 2,3, Check BANJO; Fishtail; Side, Close, XIF, Side to SIDECAR; XIB, Side, Fwd, Lock;**  
 21-24 **Fwd, Close, Bk, —; Apart, Close, Together to BANJO, —; Fwd, Lock, Fwd, Lock; (Twirl) Walk, 2, 3, 4 to OPEN;**  
 25-28 **Away, Step/Step, Together, Step/Step; Away, Step/Step, Together, Step/Step SEMI-CLOSED; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**  
 29-32 **Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL; Side, XIB, Side, XIB, Side, —, Thru to SEMI-CLOSED, —;**

SEQUENCE: Dance goes thru twice plus Ending.  
 Ending:

- 1-3 **BUTTERFLY Vine, 2, 3, Thru; Side, Close, Dip, —; Recov, Touch, Apart, Point.**

### **SINGING CALL**

#### **WHEN IT COMES TO COWGIRLS**

By Nelson Watkins, Escondido, California

**Record: D & R #152, Flip Instrumental with Nelson Watkins**

OPENER:

**Circle left what makes me fall in love  
 With every cowgirl that I meet  
 Those tight levis big blue eyes  
 Knock me off my feet  
 Left allemande come back and do sa do  
 Left allemande the corner weave around  
 When it comes to cowgirls just can't say no  
 Do sa do promenade around you go  
 I know it'll be the death of me what a way to go  
 When it comes to cowgirls just can't say no**

MIDDLE BREAK, ENDING

**Sides face grand square  
 Four ladies chain across turn the girl then  
 Chain 'em home roll promenade my friend  
 I know it'll be the death of me what a way to go  
 When it comes to cowgirls just can't say no**

FIGURE:

**Head two promenade halfway you go  
 Lead right circle make a line you know  
 Star thru and do a do sa do  
 One time around eight chain five you know  
 When it comes to cowgirls just can't say no  
 Left allemande walk by one and promenade  
 I know it'll be the death of me what a way to go  
 When it comes to cowgirls just can't say no**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

#### **CALLER'S SELECTION**

By Bob Baxter, Long Beach, California

**Heads touch one-quarter, walk and dodge  
 Touch one-quarter, walk and dodge  
 Chase right, boys fold  
 Ladies lead dixie style to ocean wave  
 Ladies circulate, boys trade  
 Allemande left**

**Heads square thru four hands  
 Swing thru, boys run  
 Ladies hinge, diamond circulate  
 Boys swing thru, diamond circulate  
 Ladies swing thru, diamond circulate  
 Flip the diamond, recycle  
 Allemande left**

**Heads pass the ocean, recycle, pass thru  
 Swing thru, boys run, couples circulate  
 Ferris wheel, double pass thru  
 Lead couples partner trade  
 Step to ocean wave  
 Recycle, square thru three quarters  
 Allemande left**

**Heads right and left thru, pass the ocean  
 Ladies trade, extend the tag  
 Ladies trade, ladies run, boys hinge  
 Diamond circulate, ladies swing thru  
 Diamond circulate, boys swing thru  
 Diamond circulate, flip the diamond  
 Ladies circulate double, boys trade twice  
 Right and left grand**

**Heads square thru four hands, swing thru  
 Ladies circulate, boys trade  
 Boys run, bend the line  
 Touch one quarter, coordinate  
 Ladies hinge, diamond circulate  
 Flip the diamond, trade the wave  
 Allemande left**

**Heads square thru four hands  
 Touch one quarter, scoot back  
 Centers trade, boys trade, ladies trade  
 Centers trade, boys run  
 Right and left thru  
 Pass thru, tag the line  
 Lead couple turn back  
 Allemande left**

**Heads square thru four hands, swing thru  
 Scoot back, fan the top  
 Single hinge, coordinate  
 Ladies hinge, diamond circulate  
 Flip the diamond, recycle  
 Swing thru, turn thru  
 Allemande left**



Heads pass the ocean, swing thru  
 Turn thru, slide thru  
 Pass the ocean, swing thru, boys run  
 Bend the line, pass thru, wheel and deal  
 Double pass thru, track II  
 Swing thru, turn thru  
 Allemande left

Heads square thru four hands  
 Slide thru, pass thru  
 Partner trade and roll  
 Pass thru, turn back, slide thru  
 Pass thru, partner trade and roll  
 Pass thru, turn back  
 Allemande left

Heads square thru four hands  
 Swing thru, ladies fold  
 Peel the top, single hinge  
 Triple scoot back, boys run  
 Swing thru, boys run  
 Tag the line right, wheel and deal

Single circle to an ocean wave  
 Recycle, touch one quarter  
 Walk and dodge  
 Allemande left

## 1980 PREMIUM RECORD MATERIAL

From the Basic plateau album of our current series, here are some tracks you may enjoy using.

By Earl Johnston Vernon, Connecticut

(Warmer Upper)

Walk all around your corner  
 See saw with the girl you know  
 Men star by the right  
 Turn the opposite lady with a left hand 'round  
 Men star by the right three quarters round  
 Allemande left your corner  
 Box the gnat at home  
 Four little ladies promenade once around  
 Do sa do your partner  
 All join hands, circle to the left  
 Allemande left your corner  
 Come back one and promenade

Heads move up and back  
 Roll away with a half sashay  
 All join hands, circle to the left  
 Four men square thru four hands  
 Split the girls  
 Go 'round one go into the middle  
 Make a right hand star  
 Turn your partner with a left, do a do paso  
 Her by the left, turn your corner with a right  
 Your partner left, allemande thar  
 Hang on tight, men swing in, star by the right  
 Slip your clutch, allemande left

One and three move up to the middle and back  
 Right and left thru  
 Pass thru, separate and go 'round one  
 Go into the middle and pass thru  
 Split two, round one  
 Line of four, eight to the middle and back  
 Box the gnat  
 Come back with a right, left allemande

## SINGING CALL

### SHANTY IN OLD SHANTY TOWN

By Don Pfister, San Diego, California

**Record: Scope #644**, Flip Instrumental with Don Pfister

OPENER, MIDDLE BREAK, ENDING

Join hands circle left to old shanty town  
 The roof is so slanted it touches the ground  
 Left allemande corner turn partner right  
 Men star by the left turn it round the ring  
 Turn thru  
 When you meet partner left allemande  
 Swing partner promenade the land  
 There's a queen waiting there  
 With her silvery hair  
 At a shanty in old shanty town

OPTIONAL ENDING:

(Pre cue — sides face grand spin)

There's a shanty in town  
 By a little plot of ground  
 Where the green grass  
 Goes all around and around  
 It looks so worn badly torn  
 It tumbles to ground  
 Just a tumble down shack  
 By the old railroad track  
 Like a millionaire's mansion calling me back  
 I'd be just as sassy as Hallie Selasie  
 If I were a king wouldn't mean a thing  
 Put your boots on tall see writing on the wall  
 Wouldn't mean a thing not a doggone thing  
 There's a queen waiting there  
 In a rocking chair just blowing her top  
 Working on down and a trucking on down  
 I gotta get back to my shanty town

FIGURE:

Head two pair do right and left thru  
 Then you rollaway up to middle and back  
 Star thru there I say do sa do the corner  
 Then you curlique scoot back two by two  
 Boys run around the girls  
 Square thru three quarters left allemande  
 Walk by one swing the next promenade  
 There's queen waiting there with silvery hair  
 At a shanty in old shanty town

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



# AMMUNITION

## Breaks from a Promenade

### Promenade

Heads wheel around, right and left thru  
Star thru, outside arch inside under  
Around one to lines of four  
Up to the middle and back once more  
Box the gnat and cross trail thru  
Left allemande

### Promenade

Heads wheel around  
Pass thru, star thru  
Dive thru, pass thru  
Star thru, right and left thru  
Cross trail thru  
Skip one, skip another  
Left allemande

### Promenade

Heads wheel around, right and left thru  
Square thru three quarters round  
Move on to the next  
Square thru three quarters round  
Move on to the next, cross trail thru  
Left allemande

### Promenade

Heads wheel around, right and left thru  
Star thru, right and left thru and rollaway  
U turn back, left allemande

### Promenade

Heads wheel around  
Split two round one to lines of four  
Men sashay left, bend the line  
Square thru three quarters round  
Left allemande

### Promenade

Sides wheel to the center  
Pass thru, wheel to the left  
Promenade  
All four couples wheel around  
Promenade on the wrong way track  
All four couples backtrack  
All four couples wheel around  
All four couples backtrack  
Heads wheel to the center  
Pass thru, wheel to the left  
Promenade  
Heads wheel around  
Right and left thru  
Cross trail thru  
Left allemande

### Promenade

Sides wheel around  
Right and left thru, rollaway half sashay  
Box the gnat pull by, move on to the next  
Cross trail thru  
Allemande left

### Promenade

Men roll in left face whirl  
Promenade the corner girl  
Girls roll back skip one, take the next  
Heads wheel around, right and left thru  
Pass thru on to the next  
Square thru three quarters round  
Move on to the next  
Square thru four hands  
Give a right to corner, pull by  
Left allemande

## SINGING CALL ADAPTATION

### WABASH CANNON BALL

Adapted by Heiner Fischle, Hannover, Germany

**Record: Blue Star 2077**

OPENER, MIDDLE BREAK, CLOSER

**Four ladies promenade go**

**Moving round the ring**

**Get back home and box the gnat and give your  
guy a swing**

**Join your hands and circle to the left around  
the ring**

**Allemande left the corner and**

**Weave around I sing**

**She came down from Birmingham one cold  
December day**

**Do si do that partner, boy, and promenade  
your way**

**She's the gal from Tennessee, she's long and  
she is tall**

**She came down from Birmingham on the  
Wabash Cannon Ball**

FIGURE

**Heads (sides) you promenade, halfway the  
ring you go**

**Lead to the right and circle left and make a  
line, you know**

**Go forward up and back**

**Right and left thru and then**

**Turn your girl and square thru four hands  
around again**

**From sunny California to ice-bound Labrador**

**Swing your corner waiting there and**

**Promenade once more**

**Thru the hills of Minnesota, where the rippling  
waters fall**

**And traveling thru the jungle on the**

**Wabash Cannon Ball**

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Closer.



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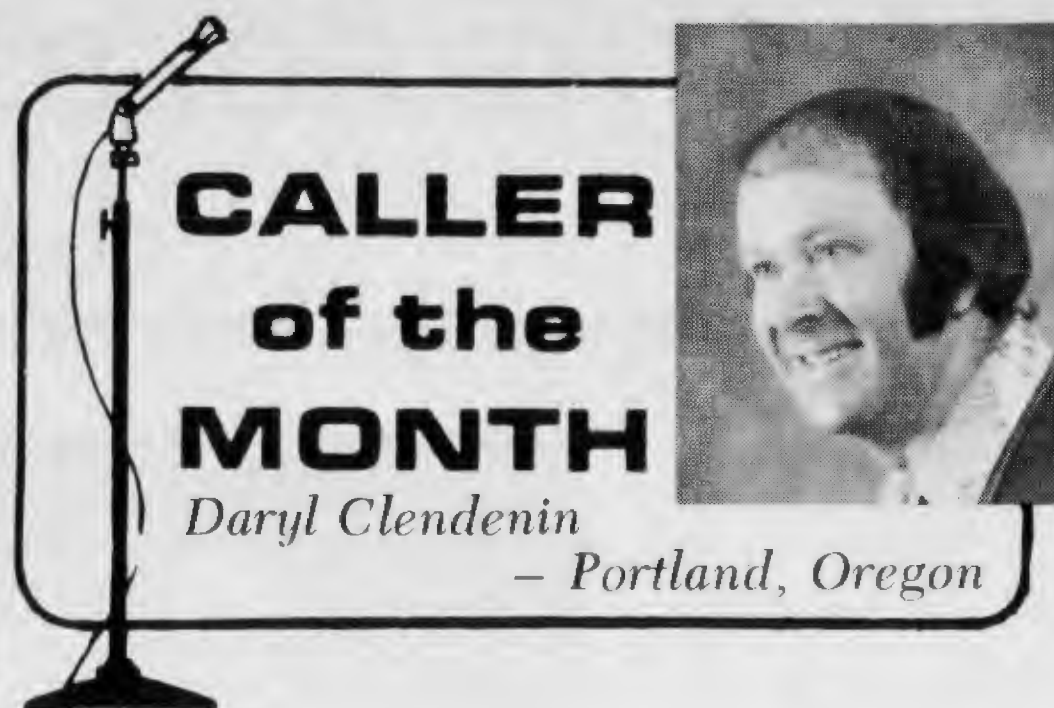
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**CALLER  
of the  
MONTH**

Daryl Clendenin

— Portland, Oregon

**D**ARYL AND YVONNE CLENDENIN have three children and all three have been raised in the activity. The whole family enjoys traveling together to many square dance events, taking in the sights along the way.

Square dancing began in 1967 for Daryl and Yvonne and after a short two years Daryl made the decision to try his hand at calling. He graduated from the Northwest Callers Association class of 1969 and was soon calling for two area clubs. In the intervening years Daryl has been featured at many state and area festivals throughout the West and Alaska.

Presently he is calling and teaching beginners for one Portland club, the Rivergate Stompers, which he founded in 1970. Other nights of the week will find him teaching his workshop groups. He is very level conscious and his groups range from the Plus levels through introduction to C-1.

Daryl has recorded on the Greenwood label and at present he and Yvonne co-produce Chinook Records. Daryl's latest releases on Chinook include What in Her World, Ragtime Cowboy Joe and Hardest



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Dave

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## Thing I'll Ever Do.

Daryl and Yvonne have been members of Callerlab since 1975 and are members of the Record Tune Clearing House.

The Clendenins attribute their success to the help and advice they have received from the many callers and dancers who have befriended them throughout the years. To them, square dancing is one large family and they look forward to growing old in this family. Their hope is to meet *you* somewhere along the way.

### (LETTERS, continued from page 3)

early and then not exceed this level. That is MY responsibility. I agree with Mr. Forsyth that "the number of dancers participating is far more important than the level." But I pose the following question: Can I as a caller and you as a dancer understand dancer pressure to constantly do more and more calls at a higher and higher level? As a caller, I must do as the hiring club wants, within the scope of good judgment — my judgment.

Bob Young  
Wilmington, Delaware

Dear Editor:

Could you stress courtesy needed by the gentlemen when "yellow rocking?" Some men want to show some sort of macho with a painful bear hug. If anyone sells badges, "Stamp Out Yellowrock," you may get a run on sales. We ladies have been hurt a few times!

Name Withheld on Request

Dear Editor:

I wonder if I can make a suggestion? The dresses that ladies wear are all right for some, but those of us with aging appendages, birth

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defects, etc. would look better in long dresses as our predecessors wore to square dance . . . Lovely long ones with a good deal of fullness are most appropriate and able to "skirt" the numbers prettily. Please help us look nice and to get out there and not be self-conscious.

Jane Tyler Petro  
Hawaii

**It's always delighted us how beautiful the ladies look in long dresses regardless of whether they're covering up or dressing up.**

— Editor

Dear Editor:

We want to thank you for such good Plus 1 and 2 material on the Premium Records. We dance with a club but find we need more dancing on the Plus calls, so we "cellar dancers" are most grateful for such fine material and so many excellent callers.

Edna Collings  
Prince Edward Island, Canada

Dear Editor:

I want to tell of a super idea given me by some friends. In teaching beginners square



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thru, the hard thing is to get them to turn in at all times. Jack Davis, a square angel, came up with this gimmick. For each two couples in the class, a square sheet of butcher or wrapping paper just big enough for the couples to face each other. Instructions are for each group not to step off their paper. Then teach square thru, left square thru, split square thru, 3/4, 1/2 and 1/4 square thru. As long as they stay on their paper they can't go wrong. Maybe this will save a lot of teachers a headache.

Art Renner  
Portland, Oregon

Dear Editor:

We would like to share a birth announcement idea with your readers. About the time our son was due, my husband was beginning to teach clogging in the Miami area.

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and they belong to Chad Christopher Rawls

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June Rawls  
Miami, Florida

Dear Editor:

Life for beginners gets harder and harder. I don't congratulate them on graduation — I give them my condolences for what's ahead . . . When are you, in the magazine, going to acknowledge the many two and three square clubs that exist instead of constantly talking about 20 squares and 50 squares? You give the little clubs an inferior feeling. They do exist and they enjoy the activity . . . Up here in New York the problem is not who will



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dance, but "where?". Space is prohibitive in cost.

Charlotte Horn  
Sunnyside, New York

**No intention to de-emphasize the small clubs. Many of the photos used in the magazine show large crowds at a festival. I quite agree that there are far more five square clubs and fewer of the big ones. — Editor**

Dear Editor:

I retired a year ago and moved down from Ohio. I have now started a club in Nelcrest

Retirement Resort and graduated three squares. Our new club is called Nelcrest Swinging Squares. This is the first western squares group to graduate in this retirement center. We have a waiting list for September. We are helping others to have fun.

C. Boots Rollins  
S. Lake Wales, Florida

Dear Editor:

Enjoyed talking to you during the Callerlab Convention in Miami Beach. I have 19 years of SQUARE DANCING (Sets in Order) on my



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shelves. It's fun to pick up one of the old copies now and again and browse. My, how times do change!

Bob Bland  
Deland, Florida

Dear Editor:

I received your magazine of April first and was very surprised to read the story of Caller of the Month, Tokyo. I can never thank you enough for your kind words. I am honored to be the Caller of the Month and feel deep emotion from receiving many letters with congratulations from square dance callers and friends around the world. I am going to try very hard to develop square dance calling even better in the future. Thank you very much (Doh Mo A Ri Ga Toh Go Za I Ma Su!!).

Matt and Fusae Asanuma  
Tokyo, Japan

(**LOOKING AHEAD**, continued from page 13)  
postcards to a list of potential names collected over the past year is also a direct approach that can frequently be followed up by a phone call.

While it may seem a bit early to work on these things now, you'll be pleased when September rolls around to realize that you have done your homework. More than one small club has discovered that by working well in advance, not only does their club program get off on the right foot, but the class they are sponsoring has a respectable pre-registration.

All of this holds true, of course, for those of you who are callers and teachers and sponsor your own, caller-run classes. Dancers are well aware that new dancers are the life-blood of the activity and you'll find your current dancers ready and willing to help out with the recruiting. It's not a bad idea, when conduct-

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ing a class, to ask the present members to list with you the names and addresses of friends who would like to join your next class. In this way you should develop a sizeable "fresh" mailing list ready to use when you need it.

If you have been a subscriber to this publication for several years, look back over the previous summer issues for additional ideas and suggestions. Better yet, have your own brain-storming session and create ideas that fit the personality and environment of your own club situation. Chances are you will come up with a winner.

**NOTE:** Next month this "planning ahead" series will be directed primarily to callers and teachers with suggestions for conducting new dancer classes in a manner that will retain the greatest number of newcomers. The advice will be of interest to dancers, too. In the September issue we will direct our attention to those of you who help with beginner classes, the "angels," who assist the newcomer in his journey to discover square dancing. You will find both of these coming issues helpful in looking toward the future.

(**TRADITIONAL TREASURY**, from page 18) of West Germany sent me. He calls it:

### **STONE IN THE POND**

**First couple split number three**

**Separate and go around three**

**At home do sa do** (number one only)

**First couple (only)**

**Turn partner right arm around**

**First man and first lady (only)**

**Turn corners left arm around**

**All three couples**

**Turn partners right arm around**

**Everyone left allemande**

### **IN MEMORIUM**

Ted Sparshatt, who with his wife, Glad, served for 15 years as editors of *Cross Trail News*, passed away last March. His dedication to the magazine came above all other commitments, sometimes taking him late into the night to meet a deadline. He also printed and distributed minutes and notices for both the dancers and callers association and printed tickets for Association functions — all on a voluntary basis. The Sparshatts traveled and danced extensively in British Columbia as well as the Northwest United States. Ted will

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### LEGAL OBLIGATION PAID

**T**HE NEW YORK State Square and Round Dance Federation announced on April 19 that the final payment had been made to attorneys who successfully defended New York State square dancers in the Tax Commission's case against them.

The case developed when action was brought against two square dance clubs and

their presidents in May, 1971, for unpaid state sales' taxes plus penalties back to August, 1965. There was no intent by the clubs to avoid payment of taxes properly due the State, but rather a sincere belief that square dance clubs were not subject to the tax.

A legal defense fund was raised through contributions and attorneys were hired to defend the clubs and their presidents. In August, 1976, the case was settled in favor of the dancers, but by that time the legal expenses  
(Please turn to page 66)

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## SINGING CALLS

### WALKING THE FLOOR OVER YOU — Thunderbird 205

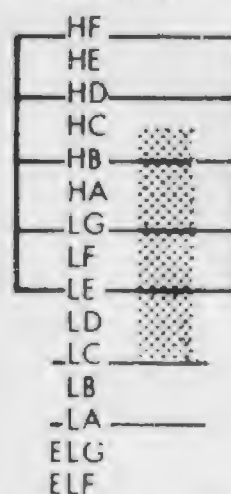
Key: D      Tempo: 128      Range: HD  
Caller: Bob Bennett      LA

**Synopsis:** (Break) Head ladies chain — same two couples flutter wheel full around — slide thru — pass thru — do sa do — allemande left corner — weave ring — do sa do — promenade (Figure) Head couples right and left thru — slide thru — pass thru — slide thru again — swing thru two by two — girls fold — peel the top — boys move up — right and left thru — dive in — square thru three quarters — swing corner — promenade.

**Comment:** A real ol' favorite in this tune. The figure offers a peel the top movement as the main choreographic effort. The music is aver-

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



age but good as Thunderbird usually offers.  
The overall endeavor on this release seems to  
be average. Rating: ☆☆☆

**MISSING YOU — Rainbow 201**

**Key: D Minor    Tempo: 126    Range: HC  
Caller: Curtis Byars    LD**

**Synopsis:** (Break) Circle left — allemande left —  
do sa do own — allemande left — weave ring  
— swing partner — promenade (Figure) Head  
two couples promenade halfway — two and  
four right and left thru — flutter wheel in middle  
— sweep a quarter — pass thru — do sa do —  
eight chain four — swing corner — prome-  
nade.

**Comment:** We welcome Rainbow Records to the  
field of square dance recordings. A nice be-  
ginning with good solid music and nice calling  
by Curtis. The tempo may seem slow for some  
dancers. The choreography is average.

Rating: ☆☆☆

**SHANTY IN OLD SHANTY TOWN — Scope 644**

**Key: B Flat    Tempo: 130    Range: HB Flat  
Caller: Don Pfister    LG**

**Synopsis:** Complete call printed in Workshop.

**Comment:** The deep voice of Don really booms  
out on this release. The key is appropriate for  
callers though by hearing Don you may think it  
is too low for the average caller. More music  
seems to be needed on the called side,  
though the music is very good. Grand spin  
adds to the variety.

Rating: ☆☆☆☆

**IT'S CRYIN' TIME AGAIN — 4-Bar-B 6021**

**Key: B    Tempo: 128    Range: HA  
Caller: Bill Owsley    LA Sharp**

**Synopsis:** (Break) Sides face grand square —  
circle left — left allemande — promenade  
(Figure) Heads square thru four hands — do

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sa do — swing thru — boys trade — boys run  
right — bend the line — right and left thru —  
flutter wheel across — reverse the flutter —  
promenade.

**Comment:** A good middle-of-the-evening re-  
laxer as the tempo and figure offer the dancer  
that slower movement. The tempo seems slow  
but is not. The dance is comfortable Main-  
stream and well done by Bill. Most callers can  
capably handle the calling as the melody line  
is simple enough. Rating: ☆☆☆☆

## BANJO PICKERS BALL — FTC 32033

Key: G Tempo: 135 Range: HB  
Caller: Ed Fraidenburg LD

**Synopsis:** (Break) Four ladies promenade inside  
— swing at home — join hands circle — al-  
lemande corner — turn partner right — four  
men star by left — turn thru — left allemande  
— grand right and left — promenade (Figure)  
Head couples square thru four hands — do sa  
do corner — make a wave — ladies trade —  
swing thru — boys run right — couples circu-  
late — tag the line all the way — face to left —  
boys trade — boys run — recycle — swing  
corner — left allemande — grand right and left  
— promenade.

**Comment:** A reissue of a former label that is  
good to hear again. An excellent banjo rendi-  
tion of this good old tune. The tempo is quite  
fast on instrumental side but has been slowed  
considerably on called side for a smooth  
dance execution. Figure is standard and  
Mainstream. Rating: ☆☆☆

## HOLDIN' THE BAG — Four Bar B 6022

Key: B Tempo: 128 Range: HB  
Callers: Bob Carmack & Bill Owsley LF Sharp

**Synopsis:** (Break) Sides face grand square —  
four ladies chain — chain back — promenade  
(Figure) Heads promenade halfway — down  
middle curlique — walk and dodge — swing  
thru — boys run right — bend the line — right



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and left thru — flutter wheel — sweep a quarter more — pass thru — swing corner — promenade.

**Comment:** Bob and Bill seem to enjoy themselves immensely on this release. The figure offers Mainstream dancing with nothing unusual. This is the second company to release this tune. The dancers enjoyed the two in their calling and especially their talking introduction.  
Rating: ☆☆☆

## TENNESSEE SUNSHINE — Jo Pat 401

Key: D      Tempo: 128      Range: HB

Callers: Bob Vinyard and Joe Porritt      LA

**Synopsis:** (Break) Circle left — allemande left — turn thru at home — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — meet outside two right and left thru — dive thru — square thru three quarters — swing — promenade.

**Comment:** Good music and nicely done calling by Joe and Bob. Figure is very simple and has nothing to offer choreography-wise but the fun of the music and calling make up for it. Callers, as noted on cue sheet, should listen to called side before calling but to this reviewer it

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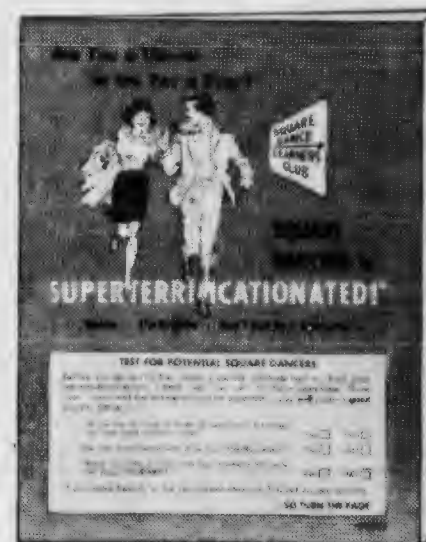
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seems simple enough to call. Rating: ☆☆☆

**WHEN I'M GONE — Circle C 1001**

Key: E, F & F Sharp

Range: HD Sharp  
LE

Tempo: 132

Caller: Jack Hays

**Synopsis:** (Opener & End) Circle — walk around  
corner — see saw own — left allemande —  
weave ring — do sa do — promenade (Break)  
Four ladies promenade — swing own at home  
— join hands circle — left allemande — weave  
— do sa do — promenade (Figure) Heads  
promenade halfway — right and left thru —  
square thru four hands — do sa do corner —  
touch one quarter — scoot back — swing  
corner — promenade.

**Comment:** We welcome another label to the  
square dance recording industry. This com-  
pany offers a slightly different sound in square  
dance music. Seems to offer a polka feeling.  
The figure is average using a scoot back. Key  
change is offered in middle, break and end-  
ing. Rating: ☆☆☆

**FOOT STOMPIN' MUSIC — River Boat 123**

Key: D

Tempo: 128

Range: HD  
LB

Caller: Dave Abbott

**Synopsis:** Complete call printed in Workshop.

**Comment:** Good music and nicely timed figure  
on this release. Music is above average and  
callers will be pleased to have this in their  
record case. Dancers enjoyed dancing to this  
record. Dave does nice job on the calling.

Rating: ☆☆☆☆

**FOUR IN THE MORNING — JoPat 402**

Key: G & G Sharp

Range: HC Sharp  
LB

Tempo: 130

Caller: Bob and Joe

**Synopsis:** Complete call printed in Workshop.

**Comment:** A nice tune. A good rhythmic dance  
with a figure that seems to fit very well. The Jo  
Pat music has steadily improved the past few

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months. The key change offers a nice improvement. Good record for caller's use.

Rating: ☆☆☆☆

**LIVE AND LOVE AGAIN — River Boat 122**

**Key: F Major, D Minor & F Major**

**Tempo: 128**

**Range: HB Flat**

**Caller: Keith Gylfe**

**LC**

**Synopsis:** (Break) Circle — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — right and left thru — slide thru two times — step to a wave — boys trade — recycle there — swing corner — left allemande — do sa do

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- RR 135 NEVER DID LIKE WHISKEY - Pat
- RR 136 LOVING YOU IS A NATURAL HIGH - Wade
- RR 137 RED BANDANA - Kip
- RR 138 NEXT BEST FEELING - Wade

— promenade.

**Comment:** A nice melody on this tune but may be difficult for some callers to execute. Good singing callers will enjoy the key change progression. Music is well played with a mandolin offering a nice feel. Figure is above average. The more you listen and dance to this tune the more you seem to enjoy it. Rating: ☆☆☆

**ROBINHOOD — Rainbow 101**

**Key: A Tempo: 126**

**Range: HC Sharp**

**Caller: Zoy Hann**

**LA**

**Synopsis:** (Break) Circle left — four boys star by left — turn thru — left allemande — weave —



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| I Ain't Got No Business — J. Rash . . | SR | 1005 |
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| I'll See You In My Dreams —<br>S. Stanley . . . . . | HT | 102 |
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| In The Shadows Of Love —<br>D. Clendenin . . . . . | CHNK | 040 |
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| It's Hard To Be Humble —<br>C.O. Guest . . . . . | KAL | 1250 |
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| Let's Get It While The Gettings<br>Good — B. Kramer . . . . . | HT | 101 |
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| Maryland — P. Hartman . . . . . | FTC | 32035 |
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| Miracle Express — D. McMillan . . . . | RH | 211 |
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| My Jamaica — L. Jack . . . . . | WW1 | 53 |
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| My Own Kind Of Hat — Ernie . . . . . | HH | 5019 |
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| Old Side Of Town — M. Flippo . . . . | BS | 2108 |
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| On The Road To Loving Me Again —<br>R. Russell . . . . . | D&R | 153 |
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| Pretty Woman — T. Oxendine . . . . . | RH | 504 |
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| Rainy Days and Stormy Nights —<br>L. Swain . . . . . | LH | 1031 |
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| Rainy Days and Stormy Nights —<br>E. Sheffield . . . . . | RBS | 1252 |
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| Send Me Down To Tucson — Ernie . . | HH | 5018 |
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| Shadows — B. Terrell . . . . . | RH | 305 |
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| Southern Bound — Mac . . . . . | SC | 647 |
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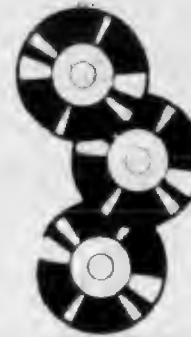
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| Timber — R. Silvias . . . . . | RB | 249 |
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| Wild Bull Rider — L. Jack . . . . . | WW1 | 54 |
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do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do corner — eight chain four — swing corner — promenade her.

**Comment:** An unusually long (approximately thirty two beat) introduction wait. Really too long for dancers who are ready for figure to start. Phrasing seems to be inadequate as well as some metering. Rating: ☆☆

## **WHEN IT COMES TO COWGIRLS — Rhythm 139**

**Key: E      Tempo: 132      Range: HE**

**Caller: Pat Barbour**

**LE**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave — turn thru — left allemande — promenade (Figure) Head two couples promenade halfway — two and four right and left thru — flutter wheel in middle — sweep one quarter — pass thru — do sa do — eight chain four — swing thru — boys trade — swing — promenade.

**Comment:** A lively tune with lots of excitement and done in a real country feel musicwise. Pat kinda lives it up on this release and does a fine job. Knowing when to start on this release will



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Sheffield, Jr.



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Johnny  
Jones



Cal  
Golden

**RED BOOT RELEASES**  
RB 245 **All I Have To Do Is Dream-Dream-Dream**  
by Mike Hoose and Malinda Hoose  
RB 246 **It Must Be Love** by Johnny Jones  
RB 247 **You Decorated My Life** by Don Williamson  
RB 248 **Coward of the County** by Don Williamson  
RB 308 **Hazzard/Maggie (Hoedown)** by Red Boot Sound



Johnnie  
Wykoff



Mike Hoose

**GOLD STAR RELEASES**  
GS 710 **My Heart Skips A Beat** by Cal Golden  
GS 402 **Ragtime Annie, S.K.G.**  
(Hoedown) by Stan Williamson and Red Boot Band



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have to be worked on by callers as well as the phrasing. Some can use this record as a patter record. The figure is average. Good music.  
Rating: ☆☆☆

same tune. Both have good instrumentals. Between the two this release will probably be the easiest to call. The figure is simple enough and the break using grand square with old time fiddle instrumental adds to the record.  
Rating: ☆☆☆☆

## **RUSTY OLD HALO — Rhythm 140**

**Key: G      Tempo: 132      Range: HB**  
**Caller: Wade Driver      LD**

**Synopsis:** (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — pass thru — trade by — curlique — scoot back boys — scoot back girls — swing corner — promenade.

**Comment:** As usual, good instrumental music on Rhythm Records. The choreography with two scoot backs made for nice dance feel. The overall danceability of this record can be considered for all dance groups. Tune is not difficult.  
Rating: ☆☆☆☆

## **WHEN IT COMES TO COWGIRLS — D & R 152**

**Key: D      Tempo: 132      Range: HD**  
**Caller: Nelson Watkins      LD**

**Synopsis:** Complete call printed in Workshop.  
**Comment:** One of two companies releasing this

## **HOEDOWNS**

### **JOLEE SPECIAL — Jo Pat 501**

**Key: G      Tempo: 130**  
**Music: The Patters — Piano, Banjo, Guitar, Drums**

### **JOPAT SPECIAL — Flip side to Jolee Special**

**Key: G      Tempo: 130**  
**Music: The Patters — Piano, Banjo, Guitar, Drums**

**Comment:** One side is strictly a rhythm track where callers incorporate their own chords in progression or patter chant. Very nice and clear recording with excellent rhythm feel. The flip side offers a slight amount of melody lead which most callers will recognize. This reviewer feels a good buy for callers.  
Rating: ☆☆☆☆

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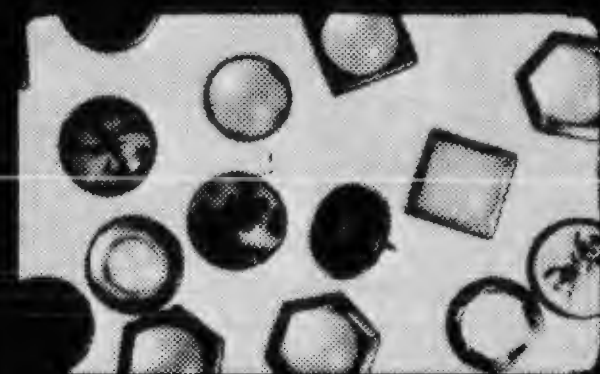
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**COTTON EYED JOE/  
THE TEXAS SCHOTTISH** — Rhythm 304  
Key: A/D Tempo: 134/120  
Music: Rhythm Rockers

**SMOKIN'** — Flip side to Cotton Eyed Joe  
Key: E Tempo: 126  
Music: Rhythm Rockers

**Comment:** Cotton Eyed Joe is intended for either the old couple dance or patter calling though a little fast for calling. Texas Schottish is the couple dance upgraded and good to have in record case for specialty use. A real traditional country sound on Smokin' with a fiddle lead

augmented by guitar and banjo. Relaxed feeling for calling. Rating: ☆☆☆

**KELTON HOLLEY HOEDOWN** — Big Mac 011  
Key: G Tempo: 132  
Music: Big Mac Band

**BANJO WRAPS** — Flip side to Kelton Holley Hoedown

Key: F Tempo: 134  
Music: Country Swingers

**Comment:** A good fiddle lead and alternate guitar pickin' along with piano assist. Melody was difficult to find but many callers may enjoy.

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Mike Sikorsky



Bill Owsley



Bob Carmack



Marv Lindner

### NEW RELEASES

- 4B-6027 Are You On The Road To Lovin' Me Again — Marv
- 4B-6026 A Good Old Country Song — Bill Volner
- 4B-6025 Everybody's Somebody's Fool — Bob
- 4B-6024 Chain Gang Of Love — Mike

### SINGING CALLS

- 4B-6010 Red Bandana — Marv
- 4B-6011 Forty Miles From Popular Bluff — Bob
- 4B-6012 I Will Survive — Bill

- 4B-6013 "Ghost" Riders In The Sky — Mike

- 4B-6014 Will You Be Lovin' Another Man — Bob
- 4B-6015 Kentucky In The Morning — Bill
- 4B-6016 Ramblin' Music Man — Bob
- 4B-6019 All The Gold in California — Bob
- 4B-6021 It's Crying Time Again — Bill
- 4B-6022 Holdin' The Bag — Bill & Bob

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TB 206 Sweet Melinda by Will  
TB 207 Honky Tonk Hardwood Floors by Chuck  
TB 208 Ain't That Some Kind of Love by Bud

**HOEDOWNS:**

TH 519 Stay Hungry/T-Train



**Bud Whitten**



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**Tommy Russell**



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TH 520 Buck Snort/Tulsa On Sat Night

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Banjo Wraps offers a banjo lead throughout with ample background support. Seems to be better when slowed slightly. Good work by banjo man on this release. Rating: ☆☆☆

**ROSIE "R" — Four Squares 793**

**Key: G**

**Tempo: 136**

**Music: Four Squares**

**HELEN "R" — Flip side to Rosie R**

**Key: E**

**Tempo: 128**

**Music: Four Squares**

**Comment:** An average hoedown with a strong beat featuring a mandolin and harmonica. The melody line is hard to establish on the Helen "R" side. The Rosie "R" side is quite fast for calling. It features a banjo and guitar with strong rhythm. Rating: ☆☆

**FLIP HOEDOWN**

**SUNDAY MORNING — Chaparral 106**

**Key: G**

**Tempo: 130**

**Caller: Jerry Haag**

**Comment:** A very good record for dancers in the Extended Basic level. As usual good music and nice calling by Jerry. For newer dancers

needing a practice record this will serve the purpose as well as offering a patter record on flip side. Tempo on instrumental side is faster than called side. Rating: ☆☆☆☆

**SATURDAY NIGHT — Chaparral 105**

**Key: A Flat**

**Tempo: 130**

**Caller: Ken Bower**

**Comment:** This release by Chaparral is a first from them offering Callerlab Basics 1-37 while the other release offers the Callerlab Basics 1-54. This is well called by Ken and presents a practice record for those in class work. Good patter record on instrumental side.

Rating: ☆☆☆☆

**(WORLD, continued from page 35)**

Eastern Cultural Dancers who demonstrate a variety of Oriental dances. A Grand Parade of Clubs highlights the Grand March of this gala event.

**(N.Y. TAX, continued from page 53)**

had considerably exceeded the fund collected.

The Federation wishes to thank all clubs, callers and dancers who contributed money and time.



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**CC 557 Everything I Need Is You —** Jim C.  
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7:00 P.M. to 8:00 P.M. — **WESTERN SQUARE DANCING.**  
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Summerside Auditorium, Summerside,  
P.E.I., Canada

July 4-6 — EAASDC Summer Jamboree,  
Munich, Germany

July 4-6 — 14th Annual Alaska State Festival,  
Marie Drake Jr. High School, Juneau,  
Alaska

July 4-6 — Calgary Stampede Round-Up,  
Calgary, Alberta, Canada

July 4-6 — Centennial Weekend Square  
Dance, Salida, Colorado

July 5 — TSRDA 5th Annual Independence  
Dance, City Arena, Norfolk, Virginia

July 10-13 — 10th Annual Fulton County  
Round Barn Festival, Courthouse Square,  
Rochester, Indiana

July 11 — Mid-Summer Shootout, Allemande  
Hall, Waco, Texas

July 12-13 — Mid-Summer Jamboree, Alpine  
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July 17-19 — 17th Annual Star Spangled Ban-  
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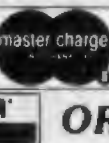
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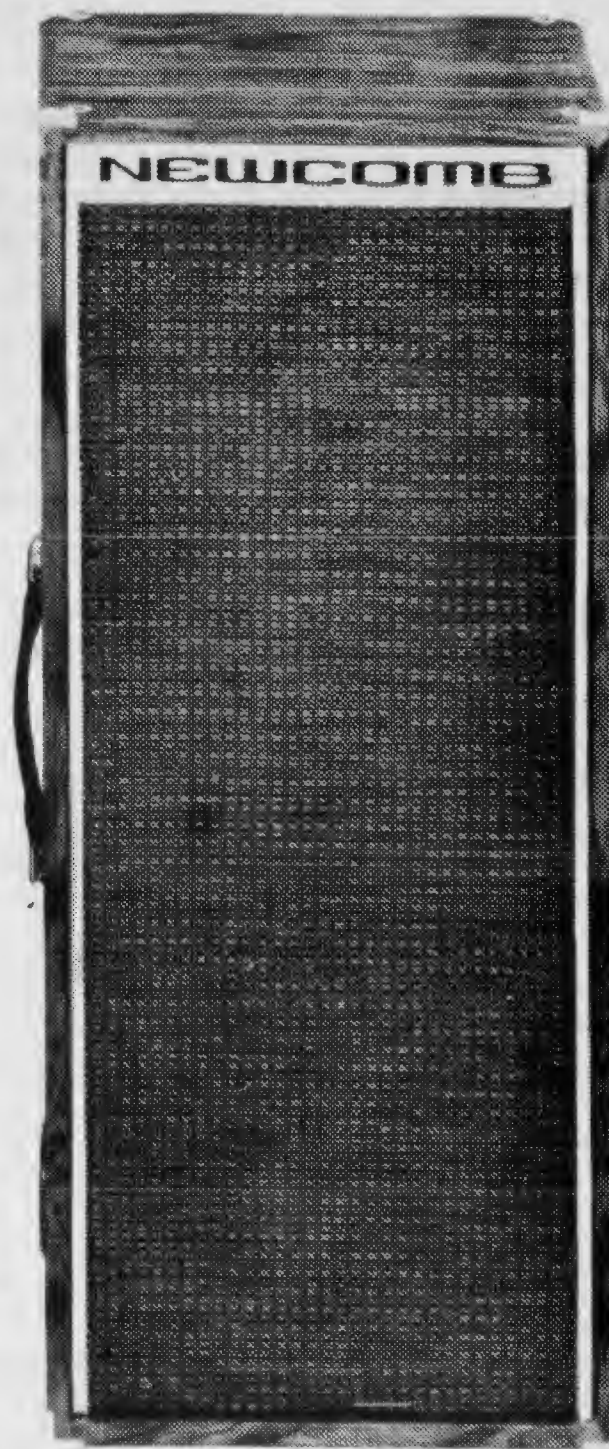
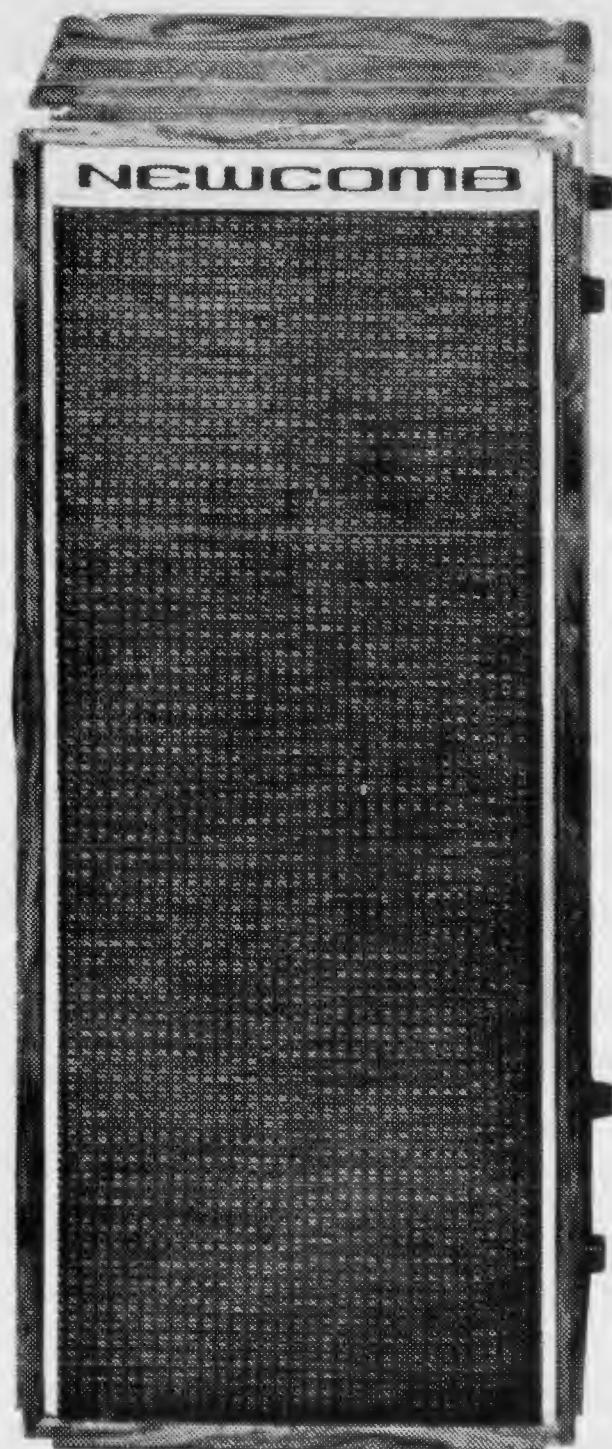
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- July 18-19 — 10th Annual Jekyll Island Fun Fest, Convention Center, Jekyll Island, Georgia
- July 19 — Swinging Rebels 6th Anniversary, YMCA, Rialto, California
- July 20-25 — Asilomar S/D Institute, Pacific Grove, California
- July 22-24 — NSDCA National Camporee, KOA Campgrounds, Elkhart, Indiana
- July 24-25 — 7th Annual Diamond Lake Festival, Diamond Lake, Oregon
- July 25 — 18th Annual Subscription Dance Lansing Newsletter, Gardner Jr. High School, Lansing, Michigan
- July 25-26 — 5th Annual Nova Scotia R/D Festival, Interprovincial School for the Deaf, Amherst, Nova Scotia
- July 25-26 — 27th Annual Black Hills S/D Festival, Rushmore Civic Center, Rapid City, South Dakota
- July 25-26 — 10th Annual Huntington S/R/D Festival, Marshall University, Huntington, West Virginia
- July 25-26 — 8th Annual Arkansas S/R/D Convention, Robinson Auditorium Convention Hall, Little Rock, Arkansas
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Aug. 7-9 — 2nd National Canadian S/R/D Festival, Civic Centre, Ottawa, Ontario

Aug. 8-9 — Mainstream Western S/D, Convention Hall, Ocean City, Maryland

Aug. 8-10 — Paradise Promenade, Ventura County Fairgrounds, Ventura, California

Aug. 8-10 — 22nd Annual August Weekend Chaparral Convention Center, Ruidoso Downs, New Mexico

Aug. 9 — Augustfest S/D, LaSalle High School, St. Ignace, Michigan

Aug. 10 — So. California R/D Teachers' Midsummer Night's Dream, Martin Hall, Anaheim, California

Aug. 15-16 — 10th Annual Napa Valley Grape Festival, Napa Town & Country Fairgrounds, Napa, California

Aug. 15-17 — 21st Wisconsin State S/D Convention, University of Wisconsin, Oshkosh, Wisconsin

Aug. 16 — 7th Annual Red Carpet S/D, City Auditorium, Vicksburg, Mississippi

Aug. 17 — 4th Annual Royal Palm Festival, Auditorium, West Palm Beach, Florida

Aug. 22-23 — 5th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec

Aug. 22-23 — 12th Annual Peach Festival, Two Rivers Plaza, Grand Junction, Colorado

Aug. 22-24 — 24th Annual S/D Festival and Salmon Barbecue, Western Dance Center, Spokane, Washington

Aug. 29-30 — Single Square Dancers U.S.A. 10th Annual Dance-A-Rama, Marriott Hotel, Portland, Oregon

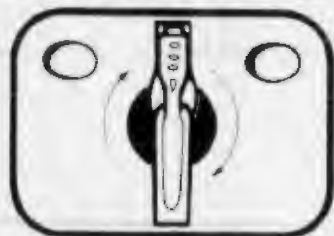
Aug. 29-31 — 26th EAASDC Annual Fall Round-Up, Heilbronn, Germany

Aug. 29-31 — 14th Annual Western S/D Festival, Natural Bridge State Park, Slade, Kentucky

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## **BADGE HOLDERS** for ALL pin-on badges!

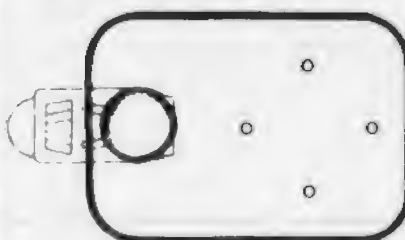
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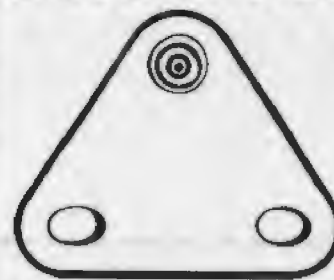
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dancers — all potential clothing buyers. If you're interested in a listing write to Dress for the Dance, SQUARE DANCING Magazine, 462 N. Robertson Boulevard, Los Angeles, California 90048.

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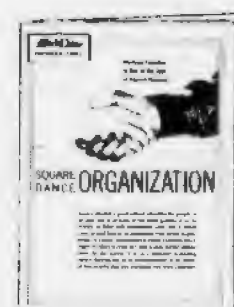
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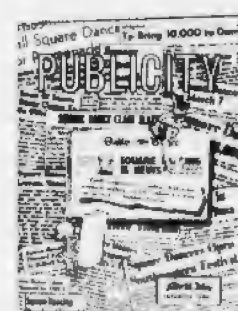
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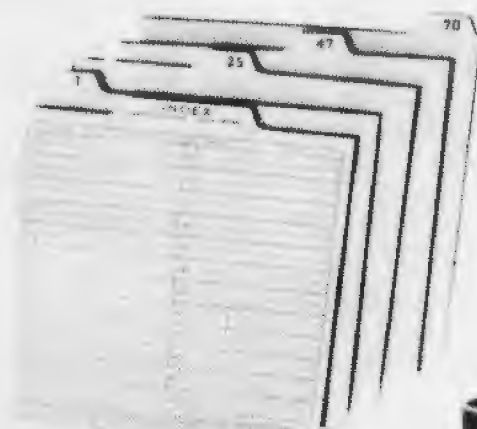
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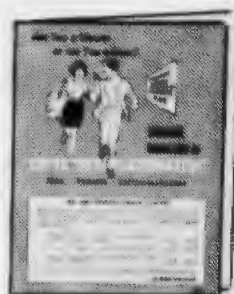
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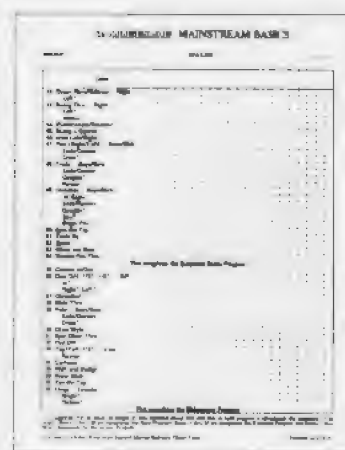


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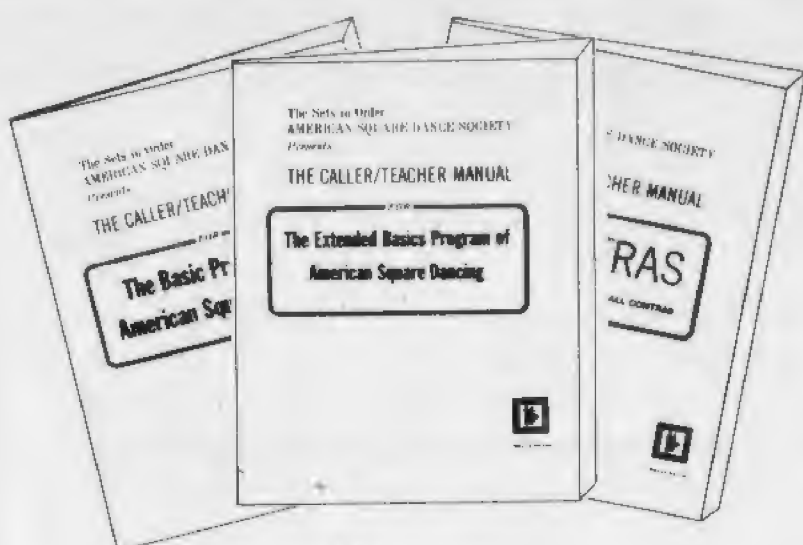
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19

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21

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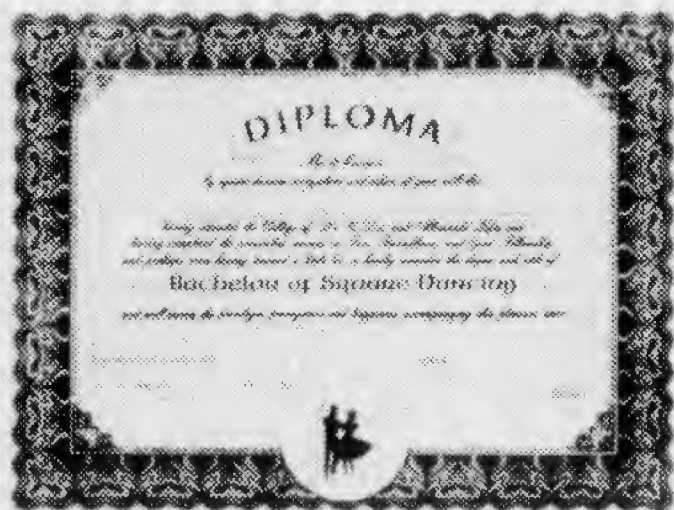
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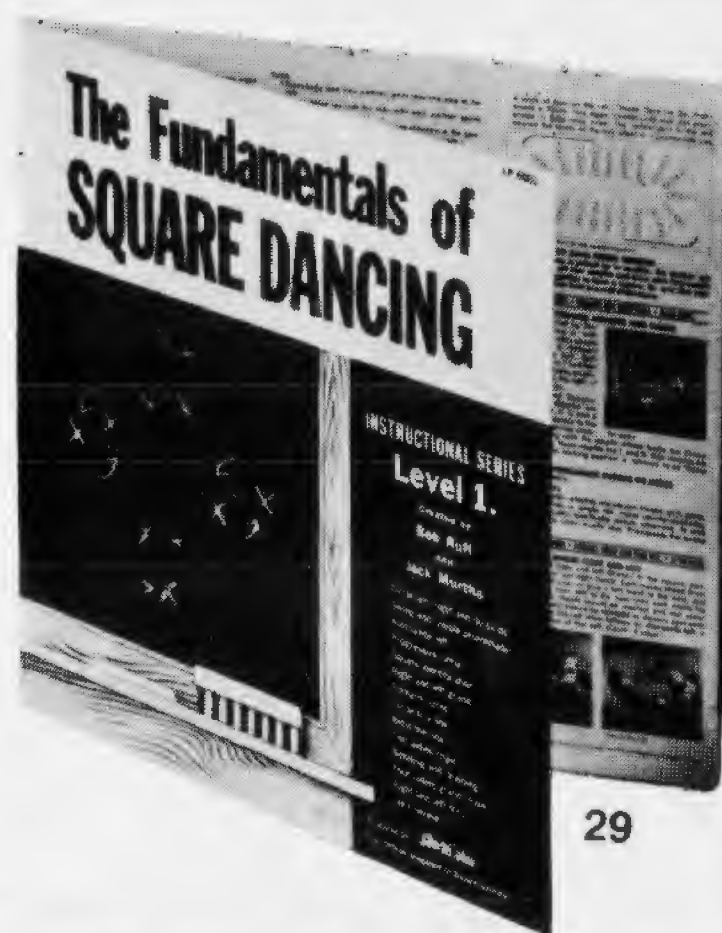


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27



28



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# fashion feature



Janet Hawkins models a white polyester square dance dress with a simple bodice and full circle, gored skirt, all fully lined. She adds different collars and matching petticoats. This one is royal blue, scalloped, with a daisy trim. A collar is simply basted in place. The dress may also be worn without any collar or changed with the addition of different blouses.



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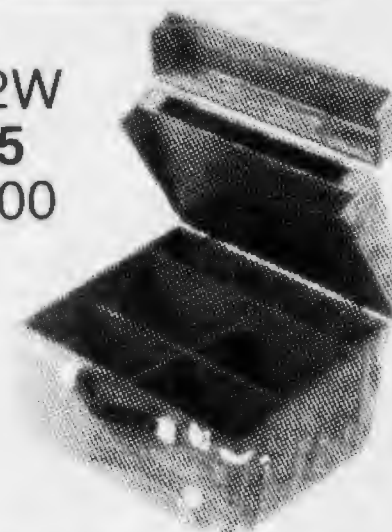


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## LATEST RELEASES on these OUTSTANDING LABELS

### BLUE STAR RELEASES

- 1923 — **World Mixer Flip**  
Just One More Waltz  
Clark & Ginger McDowell  
(Round Dance)
- 2113 — **Cords Galore**  
Caller: Glenn Zeno, Flip Inst.
- 2112 — **Pass The Udder Udder**  
(Party Record) Caller: Al Brownlee  
Flip Inst.
- 2111 — **Nobody's Darling But Mine**  
Caller: Marshall Flippo, Flip Inst.
- 2110 — **Pretty Blue Eyes**  
Caller: Marshall Flippo, Flip Inst.
- 2109 — **Secret Waltz**  
Cued by: Dave Trowell, Flip Inst.
- 2108 — **Old Side Of Town**  
Caller: Marshall Flippo, Flip Inst.

### DANCE RANCH RELEASES

- 655 — **Hasta Manana**  
Caller: Frank Lane, Flip Inst.
- 654 — **Just When I Needed You Most**  
Caller: Wayne West, Flip Inst.
- 653 — **Around The World**  
Caller: Ron Schneider, Flip Inst.

### BOGAN RELEASES

- 1324 — **Pride**  
Caller: Tommy White, Flip Inst.
- 1323 — **Old Black Magic**  
Caller: Tim Ploch, Flip Inst.
- 1322 — **Square Dance Honey Moon**  
Caller: Tim Ploch, Flip Inst.
- 1321 — **Thank You For The Roses**  
Caller: James Martin, Flip Inst.

### LORE RELEASES

- 1187 — **Two Timin Blues**  
Caller: Moe Odom, Flip Inst.
- 1186 — **Save Your Heart For Me**  
Caller: Moe Odom, Flip Inst.
- 1185 — **Give A Lonely Heart A Home**  
Caller: Bob Graham, Flip Inst.
- 1184 — **Chain Gang Of Love**  
Caller: Trent Keith, Flip Inst.
- 1183 — **Jellybean**  
Caller: Lee Hett, Flip Inst.

### ROCKIN A RELEASES

- 1372 — **Mental Journey**  
Caller: David Cox, Flip Inst.
- 1371 — **Golden Tears**  
Caller: Jesse Cox, Flip Inst.

### SWINGING SQUARE RELEASES

- 2376 — **Robert E. Lee**  
Caller: Paul Greer, Flip Inst.

### BEE SHARP RELEASES

- 112 — **I'll Be Your Rhinestone**  
Cowboy Caller: Chuck Veldhuizen  
Flip Inst.
- 111 — **I'll Always Thank You**  
For The Sunshine  
Caller: Bob Hester, Flip Inst.

### E-Z Mixers

- Called by Jerry Helt, Flip Inst.
- 714 — **Blue Stars and Stripes**
- 719 — **Queen's Quadrille**
- 722 — **Tunnel of Love Contra**
- 723 — **Circle and Star Contra**
- 724 — **Celito Lindo Mixer Circle Dance**
- 725 — **Pretty Baby Quadrille**

### Most Popular Blue Star Albums

- 1021 — **50 Basics**  
Caller: Marshall Flippo
- 1025 — **75 Plus Basics**  
Caller: Marshall Flippo
- 1034 — **Main Stream Plus**  
Caller: Marshall Flippo
- 1035 — **10 Singing Calls**  
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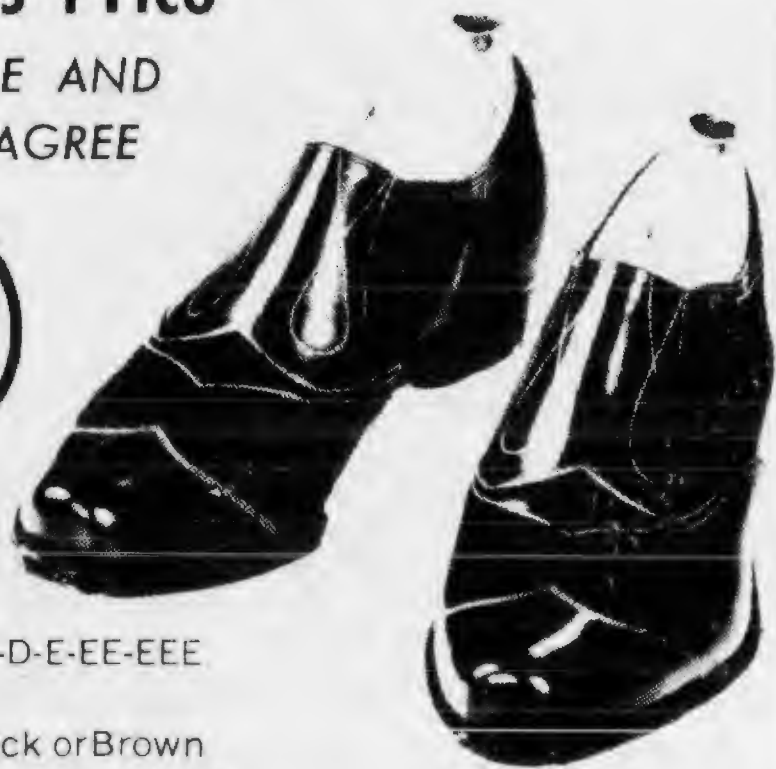


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